

SCHOLASTIC

# Teacher

EDITION

Practical English

NOVEMBER 3, 1948



"promised a flock of seagulls . . ." p. 23-7

Weekly Study Plan p. 11-T  
Books, Books and Books

# Off the Press

*How to Stop the Russians Without War*, by Fritz Sternberg. John Day, 1948. 146 pp., \$2.

Fritz Sternberg, an economist and political analyst, has answered the one most urgent question of our time. Although he believes that the United States would win a war against Russia, he is convinced that we would emerge "an island in a sea of barbarism."

In a detailed criticism of American foreign policy, he analyzes our conduct in Germany, China, Korea, Japan, Western Europe—in fact, everywhere. And everywhere, according to Sternberg, we are supporting reactionary feudal regimes and the restoration of pro-fascist individuals. We must recognize, he declares, that talk about political democracy means little to a people who want a share in the ownership of land and more food on the table. He regards Russia as a "terrorist dictatorship," but feels that the Communists are capitalizing upon the needs of the people in Asia and Europe.

This slender volume is a provocative analysis of American foreign policy. Its language and clarity place it within the reading ken of 11th and 12th year pupils. It should be recommended,

however, with the caveat that it is only one answer to the dilemma of war or peace.

*The American Political Tradition and the Men Who Made It*, by Richard Hofstadter. Knopf, 1948. 378 pp., \$4.

Great names in American history have been the subjects of numerous biographies ranging from panegyrics to vilifications. Those who prefer the former handling of Americans like Jefferson, Jackson, Calhoun, Lincoln, Bryan, Wilson, Hoover, and the two Roosevelts will squirm as D. Hofstadter lays bare the bone and marrow of their political thought and careers. The young Columbia history professor is not, however, in the muckraking camp. As his bibliographical essay shows, he has read widely in both original and secondary sources and has reevaluated American leaders as contributors to American political history.

Basic to his interpretations has been his understanding of "staple tenets" in the political faith of American leaders. These are based upon a belief in "the sanctity of private property . . . the value of opportunity, and the natural evolution of self-interest . . . within

broad legal limits" leading to a "beneficent social order."

Although this major contribution to the study of men and ideas in American politics is too mature for secondary school students, it cannot fail to deepen the understanding of politics which American history teachers must bring to young Americans.

*How to Speak Better English*, by Norman Lewis. Crowell, 1948. 306 pp., \$3.

"Grammar is what you say," says Norman Lewis who has been crusading for the functional approach to grammar. His popular courses in the Adult Education Department of the College of the City of New York and several texts intended to improve the speech of adults mark him as a leader in the speech improvement field.

In the current volume he has resolved doubts about common errors and idiomatic usages by quoting opinions of people who write and edit for a living. There are practice quizzes in each chapter.

*Look At America: New York City*, by the Editors of *Look* and Frederick Lewis Allen. Houghton Mifflin, 1948. 394 pp., \$5.

This new addition to the "Look at America" series was timed to coincide with New York's celebration of its fiftieth anniversary as Greater New York. It would have been timely at any time, for it is a remarkable collection of photographs, accompanied by pertinent and penetrating text, which captures the flavor of a great city. Here in one volume, which will delight New Yorkers and out-of-towners alike, are pictures which range from jive dancers in Harlem to the Cloisters in Fort Tryon Park.

*The Story of Cloth*, by Phyllis Ann Carter. McBride & Co., 200 E. 37th St., N. Y. C., 1948. 159 pp., \$2.50.

The truly "new look" in clothes can be traced back about 12,000 years to the Swiss pile dwellers. As recently as 6,000 years ago the peoples of China and Egypt had developed weaving into an art. Today, and for a long time past, we take our spinning, weaving, and wearing in stride. This is not as it should be, according to Miss Carter, who has gone to considerable trouble in piecing together in happily phrased prose the story of wool, linen, cotton, silk, rayon, nylon, spindles, and looms. Since so many of our students talk glibly about the Industrial Revolution without understanding basic industrial processes, it will be enlightening for them to read this clear, non-technical account of a vital industry.

HOWARD L. HURWITZ

## INVITATION TO A PARTY

If you plan to attend the Nov. 25-27 conventions of  
The National Council of Social Studies

or

The National Council of Teachers of English  
at Chicago, Illinois,

and you are a subscriber to one of the *Scholastic* family of magazines in classroom quantities, you are cordially invited to a party, including a Thanksgiving buffet supper on Thanksgiving Day, November 27, previous to the evening sessions. The place will be announced at the respective hotels.

**SOCIAL STUDIES COUNCIL**  
Palmer House, Chicago  
5:30—7:30 P. M.

**ENGLISH COUNCIL**  
Hotel Stevens, Chicago  
6:00—7:50 P. M.

R. S. V. P. (Send request below. Guest card will be mailed to you.)

Scholastic Magazines, 7 East 12th Street, N. Y. 3, N. Y.  
Gentlemen:

I accept with pleasure Scholastic's invitation to the annual Thanksgiving party. I plan to attend the

\_\_\_\_\_ National Council of Social Studies convention  
\_\_\_\_\_ National Council of Teachers of English convention  
Very truly yours,

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**SCHOLASTIC TEACHER Monthly**

The National Service Magazine for the Teaching Profession

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**Scholastic Teacher Monthly** supplies practical hints to teachers, frontier trends in secondary schools, news of education, handy guides to the best in books, radio, and motion pictures

**Scholastic Teacher Weekly** (and monthly) contains Weekly Lesson Plan and Tools for Teachers. Weekly and Monthly go FREE to teachers ordering classroom magazines club subscriptions for any of the following Scholastic Magazines:

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WORLD WEEK  
PRACTICAL ENGLISH  
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**Scholastic Teacher** invites manuscripts describing new and promising teaching techniques and practices in English and Social Studies. Payment is made for manuscripts accepted at the time of publication. Send photographs if available.

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## Not "Should" but "How"

The four prominent men on the September 21st program\* all agreed that controversial issues should be "taught." That is, the schools should be responsible for guiding the learning required to understand the various points of view involved in controversies.

So again, by common agreement, a challenging responsibility and opportunity are presented to teachers. The competent and worthy teacher will seek always to eliminate the indecencies, the dishonesty and disloyalty that would degenerate our moral standards and our ideals of the American way of life; he will inculcate zeal for American democracy. But with unwavering impartiality he will accept the challenge and be grateful for the big privilege of helping young people to become sincere and intelligent participants in the great adventure of preserving our freedom and making democracy work.

I assure you, my fellow teachers, that *Scholastic Magazines* will do everything possible to assist you in carrying your responsibility.

*J. St. Stuchlik*

\*Prof. Paul H. Douglas, candidate for senator, Illinois; Congressman John M. Vorys, Ohio; George H. Reavis, assistant superintendent of schools, Cincinnati; Darrell Lane, vice chairman, National Americanism Commission, American Legion. For a copy of *How Can Schools and Colleges Teach Controversial Issues?* write to The Town Hall, Inc., New York 18, N. Y. 10 cents.

## Fable for an Audio-Visual Age

THE PRINCIPAL was winding up a conference with the teachers of his school. He said: "It is agreed, then, that we'll use the 35 films we selected for geography. Miss Lewis will arrange for the 50 recordings on the literature unit, and Mr. Snowden will be responsible for the series of slides on American history. There now remains the question of organizing the television project and scheduling the radio broadcasts from overseas."

Just then the principal's secretary came in and whispered in his ear.

"What does he want to see me about?" asked the principal.

"It seems," said the girl, "that they're announcing a new invention. They're calling it printing. And he said it produces a new and revolutionary teaching tool. Textbooks, I think he called it."

"Printing? Textbooks? Well, I'll see him. But why they have to make the school a testing ground for every new gadget is something I'll never know," said the principal, and he arose to meet his visitor.

—P. P. BRODINSKY





The first book Gutenberg printed was not the Bible. A textbook, *Ars Grammatica*, dates ten years earlier.

Longest textbook "adoption" on record goes to this *Ars Grammatica*, a Latin grammar. Written by Aelius Donatus in 300 A.D., teachers still used in it 1600.

America's most famous early textbook, *The New England Primer*, weighs one and one-half ounces; measures 2¾ by 4½ inches; 64 pages.

A current McGraw-Hill textbook, *Short History of Civilization*, weighs 3¾ pounds, measures 6 by 9 inches; contains 994 pages.

## Manners, Customs, &c.



## ATLAS.

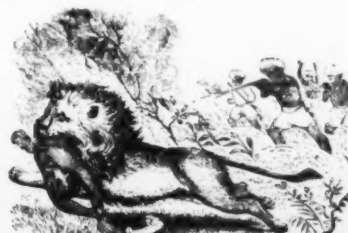
In 1947 the value of textbooks published in U. S. reached \$131,000,000. Of this total elementary and secondary schools accounted for 57 per cent.

Average annual expenditure for textbooks per pupil: \$2.49. For free textbooks we spend about 2 per cent of school operating expenses.



Number of textbooks printed annually; 40 million approx.

Twenty-five states and the District of Columbia adopt textbooks for school use. In other states local boards make adoptions. An adoption in Texas, for example, may result in a single order for more than 2,000,000 books.



Lion carrying off a lamb.

# TEXTBOOKS

## 1700 — 1948

APPEARANCE of a new textbook is a pretty important event which the publishers hope will be blessed. The minimum gestation period, counting only writing, editing, and printing, is about the same as it is with elephants.

Authors and publishers greet each new arrival with prayerful enthusiasm. So *Scholastic Teacher* invites you to view the following list with respect and solicitude.

About two months ago we invited textbook publishers to send us "titles and authors of textbooks that are 1) for use with social studies or English classes, 2) for junior and senior high school levels and, 3) were issued since January 1948 or before January 1, 1949."

Below we list U. S. textbook publishers serving the secondary school field. We also list their new textbooks or revised editions for social studies and English.

Watch for these new titles. Look for them at national convention exhibit booths (see page 4-T).

Don't overlook the books issued earlier by publishers who do not happen to have 1948 titles.

More and more decisions on textbook selection fall into the hands of classroom teachers and principals. Your judgment of these books counts.

The numbers in each case indicate recommended grade level. Some publishers listed specialize in fields beyond our direct audience, for example, A. S. Barnes (sports). The Manual Arts Press (industrial arts and vocational education).

American Book Co.  
Economics, Clark  
Being a Citizen, Capen  
United States History, Wirth

American Technical Society  
A. S. Barnes & Co.  
Flashing Spikes, O'Rourke  
The Turning Point, Fitzgerald

W. S. Benson & Co.  
The Blakiston Co.  
The Bobbs-Merrill Co.  
P. E. Compton & Co.

(Continued on page 18-T)



Trend is toward multiple adoption. Individual schools may choose from among a number of approved textbooks.

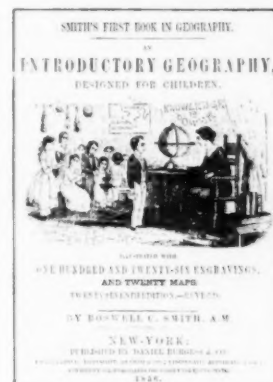
Textbook publishers use about 3 per cent of all U. S. paper stock.

Costs have risen more than 100 per cent since 1941.

First man to put illustrations in a school book for children was Comenius of Czechoslovakia (1658).

First grammars used in this country were not English; they were Latin.

Benjamin Franklin, more than anyone else, emancipat-



ed colonial education from its pre-occupation with religion. Franklin's 1740 reprint of Thomas Dilworth's *A New Guide to the English Tongue* was the first American English grammar.

Not until 1795 did American school children study an American history. The first was *The History of America* published in Philadelphia.

U. S. textbook publishers number about 70. The youthful American Textbook Publishers Institute enrolls 46.

Costs of review copies pinch the textbook publisher. Allotments for free distribution often run to 2,500 books.

# Thanksgiving in Chicago

Social Studies and English Conventions Offer Abundance for Everyone

**F**OR THE FIRST TIME in many years the annual meetings of both the National Council for the Social Studies and the National Council of Teachers of English will be held simultaneously in the same city—Chicago. English teachers will foregather at the Stevens Hotel while their fellow social studies teachers meet at the Palmer House.

Once again *Scholastic Magazines* invites its friends to its annual Thanksgiving Day buffet suppers (see page 18-T).

To all readers we extend a cordial invitation to visit



Stanley E. Dimond,  
President, NCSS

## Social Studies Convention

Like a patient in a clinic, our brave, battered world will be brought under the scrutiny of throngs of educators at the 28th meeting of the National Council for Social Studies in Chicago. They will consider how to teach such varied and timely topics as: atomic energy, Russia, U.N., the 1948 elections, Germany, UNESCO, aviation, and labor-management.

The convention planned by vice-president W. Francis English and his committee holds much for the geography teacher. At the Friday luncheon geography teachers can hear about the new NCSS Yearbook on World Geography. All day Friday there are joint sessions with the National Council of Geography Teachers.

Teachers looking for new angles on the teaching of current affairs should look in on meetings both Friday (Current Affairs Programs in the Secondary Schools) and Saturday (Teaching Current Affairs).

Are you concerned about managing discussions and issues of academic freedom? Then you will want to touch base at many sessions. You will want to see the demonstration in teaching critical thinking conducted by Francis H. Ferrill with a group from Marshall High School, Chicago.

At another meeting four speakers—a teacher, administrator, professor, and publisher—will discuss "The Dangers We Face." This is an open meeting of the NCSS committee on Academic Freedom.

Key speakers at general sessions include Herold C. Hunt, superintendent of schools, Chicago; Howard E. Wilson, Carnegie Endowment for International Peace (his topic—"Innocence Abroad in 1948"); Leo Pasvolksky of Brookings Institution; and Charles E. Merriam, University of Chicago.

President Stanley E. Dimond will preside at the first general session Thanksgiving Day. Brigadier-General C. T. Lanham, U. S. Army, will talk on "A Better Citizen, A Better Soldier."

Three films will be presented at the final general session in which students and teachers will discuss film evaluation. One will be *Johnson and Reconstruction*, an edited version of *Tennessee Johnson*.

*Scholastic Magazines* exhibit booths. At the Stevens Hotel the Teen Age Book Club will share the honors with *Scholastic* at 106-107. At the Palmer House you will find us at Booth 30.

On hand to greet you at Chicago will be many from the *Scholastic* organization: M. R. Robinson, publisher; Kenneth Gould, editor-in-chief; William Dow Boutwell, editor of *Scholastic Teacher*; Charles Schmalbach, Chicago sales representative, and others.



Thomas C. Pollock,  
President, NCTE

## At the English Council

Each year thousands of educators find there is no more agreeable and advantageous way to spend the Thanksgiving holidays than to attend the sessions of the National Council of Teachers of English. This year again the program assembled by President Thomas Clark Pollock and his fellow officers will present more than one hundred leaders in the Language Arts.

There will be something for elementary, high school and college teachers, librarians, and administrators.

Those who come will enjoy hearing such speakers as James A. Michener, author of Pulitzer prize-winning *Tales from the South Pacific*, Karl Shapiro, poet, and Alan Lomax, the American Ballad Hunter. Mr. Lomax will bring his guitar.

Dr. Pollack has built the program around the convention theme "English for Maturity."

There are sectional meetings for every taste. Make your choice among the following junior-senior high school features:

- English for Individual and Social Adjustment.
- English as a Help to Clear Thinking.
- English for Fostering Originality and Speculation.
- Highlights on Teaching Fundamentals.
- Intergroup Education.
- Mass Communication Challenges the Teacher.
- High school Textbooks and the Changing Curriculum.
- Experiences with Audio-visual Materials in English Classes.

Another progress report on the Commission on the English Curriculum will come from Dora V. Smith, chairman, Angela M. Broening, Baltimore, and Porter G. Perrin. John W. Bell, Chicago, will preside over a panel discussion on Revision of the Junior-Senior High School Curriculum.

Teachers responsible for school publications will want to attend the Friday luncheon of the National Association of Journalism Directors. Scheduled for Friday also is a luncheon for librarians and teachers in elementary and junior high schools.

Saturday noon the Council will present its annual awards for outstanding radio programs.

**If You Plan to Attend Either Convention See Invitation to a Party, page 18-T**



HERZBERG

The annual awards made in the field of writing and art by the *Scholastic Magazines*, in conjunction with numerous newspapers and others, are of a sort to stimulate almost every kind of talent. One of these awards—three prizes of \$25, \$15, and \$10—is in the field of book reviews.

The TEEN AGE BOOK CLUB, which promotes book reading and the ownership of good books, this year for the first time sponsors these Book Review awards.

A good review (1) tells what the book is about; (2) gives a judgment on it, whether favorable, unfavorable, or mixed; (3) does so as briefly as possible. Some of you may recall the little girl who wrote this one-sentence book review: "This book tells me more about penguins than I am interested in knowing." That was a good report.

Some hints for students:

1. The review must not exceed 1000 words, preferably less.
2. At the top write the title of the book (underline it), the name of the author, the number of the pages, the name of the publisher.
3. Perhaps the student will want to

## Best Book Reviews

T-A-B to Sponsor Awards—Other News

By MAX HERZBERG

give his review a headline. For example, over the little girl's review might appear the headline: *No Penguin Lover*.

For details on how your students can participate, see the Scholastic Writing Awards Rules Booklet which has been mailed to English teachers. Also Oct. 6 *Scholastic Magazines*.

### The N.C.T.E. Convention

This year's fine N.C.T.E. Convention program (see *Scholastic Teacher* page 4-T for complete details) should lure every teacher of English to Chicago over Thanksgiving. Do come by booths 106-107 for a friendly chat with Martha Huddleston, T-A-B CLUB's director, William Dow Boutwell, Editor of *Scholastic Teacher* and Maurice R. Robinson, President of *Scholastic Magazines*.

### Free Discussion

Again meeting the desire of some teachers to have on hand topics for free discussion, we provide the following for November books:

*The Scarlet Letter*: How do people today differ from those described in this novel in their attitude toward per-

sons who have committed a crime? Is it better, in your opinion, to try to help such persons, or to be merely interested in punishing them?

*Autobiography of Franklin*: Does Franklin in this famous book try to depict himself as always right, as always good, as never making a mistake? If you were an artist illustrating this book, which six scenes would you choose to draw or paint? Would these scenes throw light on Franklin's character?

*O. Henry Pocket Book*: Select some statement made by Mr. Hansen in his introduction and tell whether you agree or disagree with him. Which story did you enjoy most? Why?

*The Greek Coffin Mystery*: In addition to enjoying Ellery Queen's clever plot, did you learn anything from this book? Ellery Queen, as you probably know, stands for two men—Manfred B. Lee and Frederic Dannay.

*High Tension*: What makes this book interesting—the plot, the characters, the kind of work they do, the way they talk? Is the title an appropriate one? Explain.

## A T-A-B CLUB Tale



Frank Neumann,  
Librarian, Englewood  
High School

Scene: Englewood High School Library.

Time: Morning, noon, and night after the T-A-B orders have been collected.

I Pupil: Are the Teen Age Books here yet?

Librarian: No. I'm sorry.

II Pupil: Are the Teen Age Books here yet?

Librarian: No. I'm sorry; they . . .

THE above goes on from the day the students hand in their T-A-B CLUB orders until the boxes do arrive. You're weary. In fact, you're dead! But then a small light begins to shine and to grow: these young people are really interested in books and in reading!

Or, you might be a little curious, as I was, and go on an inspection tour. You might try, for instance, the lunch-

room, or the study halls. Yes, T-A-B CLUB books are very much in evidence, and they are being read. Believe it or not, they are holding their own with the comic books. You might try the office. The teacher in charge of Girls' Problems reaches now and then for her T-A-B CLUB edition of *How to Win Friends and Influence People*, and calms an impending storm by handing it to the student and saying, "Here, read this, particularly Part II, and then we'll see why you can't get along in Miss A's classroom." It works.

Then there is Phil, who ordered the *Poems of James Whitcomb Riley* as a lark, and lived to exclaim: "Gee whiz—I didn't know poetry could be like this!" And of course we always have with us Johnny So-and-So, who is "in bad" with the library. He'll show you. He'll buy Teen Age Books instead.

Each month the fifty-odd members of the Library Club visit classes, show the T-A-B samples, give a short "sales talk" of their own, or read the T-A-B News to the class. A day or two later they return and collect the orders and the



### Students Like to Read The T-A-B Club Way

Ask your students to:

- (1) Read over the description of this month's T-A-B CLUB books in their *Scholastic Magazines*.
- (2) Check on the coupon the ones they wish to purchase.
- (3) Hand the coupon, along with 25 cents for each book ordered, to your T-A-B CLUB secretary.

money, putting both in the proper envelopes.

As to the results, I might list:

- 1) Our efforts have helped to raise the quantity and the quality of reading.
- 2) A surprising number of students have started a library.
- 3) Our T-A-B CLUB has been good publicity for the school library.
- 4) If handled by the student assistants in the library, a T-A-B CLUB lends variety and affords them good training in public speaking, management, responsibility and service.

FRANK NEUMANN



EVER KNOW A BOY OR GIRL LIKE THIS?

# Plain Dumb

By CARMIE WOLFE

IT WAS enrollment day in a large high school in a mid-western city. The faculty was seated by departments along the four sides of the big student cafeteria. Students came by classes, alphabetically, to enroll at stated hours, seniors arriving first. So long as a class had not reached the maximum set by the office, a class was open to the good, bad, and the indifferent.

Only one ticket was left in Miss Deal's second hour class. A tall, thin, shy-looking lad stood for some time looking at the placard *English* without seeming to see any of the teachers. Then he wiggled his way through the noisy crowd of students and paused at Miss Deal's table, saying so low she just caught the words, "May I enroll second hour, English 5, please?"

"Just in time," said Miss Deal.

Looking at the name as she exchanged the colored hour ticket for his recitation card, she continued, "I know your father; I am sure it will be a pleasure to know his son."

The boy's face flushed deeply and he seemed about to say something, but slipped away as a teacher from another department approached the table, her voice strident and unpleasantly loud: "I say, Miss Deal, couldn't you possibly squeeze one more into your fourth hour?" Then letting her glance follow the boy whose height kept him from being lost in the crowd, her loud voice continued, "Did you draw him? I'm sorry for you. He's plain dumb."

## All Except Hobart

As Miss Deal surveyed her second hour class the first day of the term, she realized that if Hobart Alburn was "plain dumb" his dumbness would be decidedly conspicuous, for the group consisted of A and B students who had been in her classes the previous term. A good class was always a challenge to Miss Deal, but even more of a challenge was a problem child. She caught the interest of the group at once by telling some incidents from "Life With Father," that is, the interest of all except Hobart. She felt he was not hearing what she said for his notebook was open and his pencil was busily occupied. He might be taking notes but that seemed too great a stretch of the imagination.

"Macbeth" was the first play the class read together; Miss Deal made the characters as contemporary as Laurence Olivier. Hobart took no part in the class discussion. He read his lines intelli-

gently when they were assigned to him, but as to understanding the real significance of the play, Miss Deal felt he was hopelessly lost in the fog. At the completion of the class reading of the play, Miss Deal asked that the class use the class time during the next two days to write a characterization or interpretation of Macbeth, Lady Macbeth, Banquo, and the Witches.

On the first day, all the class except Hobart wrote busily. From time to time he seemed to be marking aimlessly in his notebook. Then he sat for long periods just staring at the blackboard, his eyes blank. Miss Deal walked about the room, stopping now and then to answer a question, to suggest a synonym, or to smile encouragement and pleasure; her destination was Hobart's seat, but she did not want to call attention to him. Just before she reached his desk, he closed his notebook and stared at the blackboard.

"Can't you get started, Hobart?" asked Miss Deal. "You did understand some things about the characters, didn't you?"

Hobart nodded. Miss Deal felt as if she had trapped some small creature; that she was cruelly lacking in understanding.

"Hobart, maybe I can help you get started if we talk about the characters together. Please open your notebook and let me see what you have written."

"No, Miss Deal, please—" His hand held the book tightly closed.

Then Tom across the aisle said, "She's not like those sour pusses that flunked you. Let her see, Hob. Miss Deal, he's wonderful." Tom forced the notebook from the resisting hand and handed her a page.



Is that the New Look—or are breakfasts back in fashion?

How had the boy done it? Such terror, such suffering portrayed in the pencil sketch of Macbeth; such love, such compassion in the eyes of the woman he loved and who loved him. Suddenly Miss Deal realized that shyness was making Hobart wretched; for some reason he was ashamed of what he had done. "Please, Hobart, may I keep these, your beautiful themes, until tomorrow. I wish you and Tom would come in after school tonight. With Tom's writing and your drawing, we surely will give the class a thrill."

## On Parents Night

Tom, with a pal's intuition, knew that Miss Deal was using him as a means to get Hob back to her room after school. He stayed only a little while—"Track, you know,"—leaving Miss Deal a clear field for consultation. Gradually the story came out. Hob's father had always wanted to be an artist, but it was a slow way to make a living, and money was very important to Hob's mother. From childhood, he had heard his parents quarreling about money matters. Finally his father, for the sake of peace, forgot the painting he loved and became a successful real estate dealer.

When Hob began drawing, his mother ridiculed his efforts. She destroyed his sketch book. Finding little chance to express himself in his natural medium, he developed into a seemingly morose introvert.

As he left the classroom that evening he asked, "Do you mean I can draw all my themes?"

"Of course," said Miss Deal.

There was much excitement in the second hour class the next morning for Miss Deal had mounted Hob's drawings and placed them on the bulletin board. And what a gallery! Cyrano, Roxanne, DeGuiche, Christian, a gay medley from "You Can't Take It With You." There were cartoons and lovely stage settings, too.

What about mother? On Parents Night Hob came with his family and led them to the bulletin board. Miss Deal listened with one ear while seeming to give undivided attention to fat Mrs. Blaine. She heard Hob's enthusiastic voice, "My themes. You see in the first one that the Macbeths are very much in love. Next term Miss Deal says I can choose any artist I admire or any movement in art, read all I can find on the topic, and write a research essay with a bibliography and everything like a sure enough author—"

As the Alburns left the room, Miss Deal sighed happily, "Plain dumb! Just wait until I show Miss Barker Hob's themes!"

(Second of a series.)



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**T**EEEN-agers—more than 20,000,000 from the age of 12 through 19 in the United States—seem to be coming into their own in the book field. It's high time, too, for this appears to be a distinctly worthwhile market.

Somewhat more than half of the 20,000,000 live in urban communities. Nearly a quarter more live in rural non-farming communities, so they are also within reach of booksellers. In addition, there are upwards of 5,000,000 farm youngsters in their teens, many of them avid readers.

Recent publishing experiments have proved the teen-age market to be worthwhile. A good teen-age book will sell 10,000 copies the first season, and an outstanding best seller may sell more than 50,000 copies in its lifetime.

The boldest publishing venture in the teen-age field is the first series of 25-cent illustrated Comet Books which Pocket Books, after three years of preparation, issued in October. There are 12 titles in the series and 150,000 copies were printed of each. They measure 5½ by 7½, slightly larger than Pocket Books, and are printed in two colors with four-color covers.

#### Pretested Comet Books

When Freeman Lewis thought up the idea, he asked Lena Barksdale to make a survey of the most popular juvenile titles. From her list of 100, the final dozen was selected. Pocket Books already knew something about teen-agers' tastes through its Teen Age Book Club. Some new Comet Books were tested by offering them as dividends to club members. The first edition is 150,000 copies. Initial distribution is being limited to some 12,000 outlets in 141 cities, mainly in department stores, five-and-ten-cent stores and big drug store chains. If the venture proves successful, Comet Books

# The RISE of Teen-Age Fiction

**Publishers Discover Market of 20 Million Readers**

will be published at the rate of two new titles a month.

All but one of the books included in the Comet series have already had a good sale in regular editions. The one original title is *Your Own Joke Book* by Gertrude Crampton. Another, *300 Tricks You Can Do*, was put together from two other trick books. *The Tattooed Man* by Howard Pease (Doubleday) had been issued as a reprint earlier in the Garden City Young Moderns series and created a sale of 67,000 in both editions.

#### Some Popular Titles

*Sue Barton, Student Nurse* by Helen Dore Boylston (Little, Brown) has already had a sale of 56,000 copies since 1936 in the regular edition. *Wagons Westward* by Armstrong Sperry (Winston) sold about 30,000 copies; *Peggy Covers the News* by Emma Bugbee (Dodd, Mead), 27,000 copies; *Star Spangled Summer* by Janet Lambert (Dutton), 21,000 copies; *Skycruiser* by Howard M. Brier (Random House), 19,700 copies; *Tawny* by Thomas C. Hinkle, a dog story (Morrow), 19,000 copies; *Batter Up* by Jackson Scholz (Morrow), 17,000 copies; *Winged Mystery* by Alan Gregg (Doubleday), 7,000 copies, and *The Spanish Cave* by Geoffrey Household (Little Brown), 6,500 copies.

What kind of books do teen-agers prefer?

Books about horses rank first; sports stories, second; and dog stories, third in their reading preferences, according to booksellers' reports in *Publishers' Weekly*. Next come historical novels, mystery, and adventure stories. Some shops report a liking for stories with modern settings as against those with historical backgrounds. A few speak of interest in hobby books, "family" stories, books about nurses, "books with a little romance," and popular expositions of science.

Three currently popular writers for young people, according to the survey, are John R. Tunis, author of *High-pockets* (Morrow); Janet Lambert, *Where the Heart Is* (Dutton), and Walter Farley, *The Black Stallion* stories (Random).

Series which are doing well include

By **HARDY R. FINCH**

Grosset's *Junior Library*, World's Rainbow Classics, Doubleday's *Young Moderns*, Winston's Bookshelf, and Lantern Press' *Teen Age Library*.

The greatest volume of books for teen-agers appears to be directed toward the boys and girls in their early teens, possibly up to fifteen. Apparently the readers from the later teens have not been considered such good prospects for sales. There is, however, a definite need for more books like Maureen Daly's *Seventeenth Summer*, books that appeal to the sixteen- and eighteen-year-olds who are nearly grown up.

It is hard to find anyone in the book trade who will estimate the total sales of books to teen-agers. However, publishers know that if they can reach a larger segment of this great potential market, they will (1) experience a wider sale for their products and (2) produce more and better books for teenage boys and girls. Certainly, all persons concerned with the education of American youth will welcome both of these outcomes.

*Editor's Note: Scholastic is teen-age fiction's best friend. Our Teen Age Book Club purveys books by hundreds of thousands. Our classroom magazines run reviews. Scholastic Teacher runs thumbnail judgments by Mr. Finch. Literary Cavalcade condenses books for teen-age reading. Our Bantam edition of Twenty Grand (25 cents) is an anthology of best short stories for high school boys and girls.*

#### Offer from Pocket Books

Would your art department like to make a book? Pocket Books, Inc., offers to send free to a school the complete uncut assembled sheets of a regular Pocket Book. You can make a project of folding and binding these sheets adding your own cover design and illustrations. For a free set write Pocket Books, Inc., attention Martha Huddleston.

For monthly radio scripts on health problems write Mutual Life Insurance Company of New York, 34 Nassau St., New York 5, N. Y.

# Next Summer...

## Get all these advantages on a university-sponsored study tour abroad via TWA

Again in 1949, TWA will  
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These tours (outlined at the right) are in the planning stage now, but will probably follow the pattern of the highly successful tours conducted under similar sponsorship during the past summer. Each will be conducted by a nationally known professor. Each will carry full university credits.

For more complete tour information, or facts about any other trip you'd like to make by air, just fill out and mail the handy coupon.

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# The Capsule News

Volume 4, No. 3

EDUCATION IN BRIEF

November, 1948

## Teacher Quota at 1¼ Million

Ten Year Forecast Sees  
Lower Schools Short

Know someone who wants a teaching job?

There will be plenty of opportunity, declares the Nat'l Comm. on Teacher Education. During the next ten years U. S. will need:

1,045,622 elementary teachers.

243,720 high school teachers. Last year colleges graduated 35,000 for the high schools; only 20,000 for elementary.

## Current Affairs Study

What are the best methods of teaching current affairs? To find answers to that question the *New York Times* has granted three full-year fellowships and traveling expenses to three New York City teachers: Mildred B. Mitchell, Nathan Brown, and Marion S. Quigley.

Their inquiry will take them from coast to coast and into the south. What they find will be reported to the entire New York school system.

Note: Mrs. Mitchell honored *Scholastic* with a visit during which we told her of our varied services.

## Flashing Lights

JACKSON MILLS, W. VA.: "A little child shall drive them," seems to be the motto of school bus officials in some states. One permits children as young as 14 to operate school buses. Representatives from 44 states heard these and other National Commission on Safety Education findings.

The school bus of the future, conferees agreed, will have continually flashing lights; two at the rear and two at the front. Minimum recommended age for drivers; 16.

## Rousing School Scrap

*The Hickory Stick*, by Virgil Scott, Swallow-Morrow, \$3.95. Maybe the last thing you want to read is a novel about a teacher. English teacher Doug Harris, in this spirited tale, chooses to fight it out with the school board instead of fleeing to another job. Scott, once a high school teacher, knows his battleground.

## What They Say on Federal Aid to Education



—says nothing



—a pat



—another pat

Although presidential candidates failed to raise their voices on Federal aid to education others did.

Two pro voices came from New England.

Senator-elect Margaret Chase Smith of Maine regretted the failure of the 80th Congress to pass the Federal aid bill.

"Education," she said, "is a basic responsibility of the community. If the community is unable to provide the necessary support, the state should, and if the state can't, then the Government must."

President James B. Conant of Harvard in his new book *Edu-*

*cation for a Divided World* advocates: "Federal aid to education in the states (along the lines proposed by Senator Taft)."

One con voice from Washington: The U. S. Chamber of Commerce education committee restated its opposition citing new reasons: (1) poor states are getting wealthy, (2) states can gain possession of Federal tax sources, (3) states don't spend as much percentage-wise on education as they did in 1940, (4) states are better off, (5) state debts are down, (6) recent legislation shows states can do the job.

## AWARD TO HAMLET

Editor-in-chief Kenneth M. Gould presents the November *Senior Scholastic* Motion Picture Award of the Month to Robert Benjamin, Pres. of J. Arthur Rank, for *Hamlet, Junior Scholastic* presented its award of this month to Howard Dietz, Vice-Pres. of M.G.M. for *The Secret Land*, the Navy-M.G.M. documentary of the last Byrd Antarctic Expedition.



## Illiteracy at New Low

WASHINGTON, D. C.: Illiteracy is at its lowest point in U. S. history. Only 2,800,000 Americans over 14 years of age cannot read or write. This is 2.7 per cent of those over 14 years of age. 1870 rate: 20 per cent.

Magnetic recorders, wire or tape, are booming: 300,000 recorders, worth \$40,000,000, were sold last year.

## For School Rec. Room

Does your school recreation room or club need a dart game? Backgammon game? Checker or parchesi game? You can probably get these items free from W. A. A. U. S. has for disposal small lots of game-room equipment worth \$150,000.

To get the materials, write to nearest Sportswriters Regional Committee: Ed Danforth, Atlanta Journal; to Lou Niss, Brooklyn Eagle; Jack Carberry, Denver Post; George Barton, Minneapolis Tribune.

CHICAGO: To Washington, D. C.'s WTOP went the School Broadcast Conference award for *The Undiscovered*, 14 programs on venereal disease eradication.

## QUIZ QUESTION

Try this question on a friend. How much Federal aid went for education last year?

Right answer: Nearly \$3 billion.

Only a trickle reached the elementary schools—\$54,000,000 for school lunches.

## Still Stands The School

Education Crisis Not  
Noticed in Campaign

You know the quote: "Still stands the schoolhouse by the road, a ragged beggar. . . ."

Last month we said, "As we go to press no major party candidate has spoken out on Federal aid to education."

*Scholastic Teacher* called three national party headquarters with these results:

**Republican—Q:** Did Gov. Dewey ever make the statement on Federal aid to education that was promised way back last July? **A:** "Not so far as we know."

**Democratic—Q:** Did President Truman make a speech on Federal aid to education?

**A:** "No full length speech. At Akron, O., he said, 'I believe that the Federal Government should provide aid to the states in meeting the educational needs of our children.'"

**Progressive—Q:** Did Mr. Wallace make a speech on Federal aid to education?

**A:** "No, but he sent a statement to an educational convention endorsing it."

Thousands of schoolhouses can continue to stand on hundreds of roads, unkempt, their teachers, if any, on poverty-line wages. For our presidential candidate the "crisis in education" either doesn't exist or isn't worth more than a line.

## "Cold War" Teaching

Keep calm in this time of crisis, urges President Conant of Harvard. Heeding this advice from a co-member the Educational Policies Commission decided to make a quick study on what schools should teach during these days of the cold war.

*High School—What's In It for Me?* a new brochure from the Life Adjustment Education Commission (U. S. Office of Education) will go out to all high school principals early in November. The Commission held a full-scale meeting in mid-October to decide how to go forward—or call it a day.

How's your weekly earnings? National average for factory workers went to \$53.86 in Aug.



# Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

## Help! Help!

"Jam Session" (p. 32) asks your students for help this week. *What five books by American authors would you recommend to a foreign student?* J. S. editor Gay Head wants to help a German youth, eager to learn what democracy is all about.

This question can be the springboard for a lively classroom discussion. Here is an opportunity to evaluate reading in a way that will seem worthwhile and interesting to students. In the future, students might consider each book they read with this question in mind: *Would I recommend this book as one of the five best for a foreign student?*

## Editorial (p. 3)

"Do it right," says J. M. Symes, a vice-president of the Pennsylvania Railroad in this week's "success story" editorial.

## Check-test Questions

1. What does Mr. Symes mean when he says, "Do it right"?
2. What is his idea of playing fair?
3. What did Mr. Symes learn from high school sports?
4. What, according to Mr. Symes, should you keep in mind when you're a beginning worker?

## Note to Teachers

How do you and your students like our "success story" editorials? Do you use them as the basis for class discussions? Whom would your students like to interview? We would appreciate hearing from you. Address cards or letters to The Editor, *Practical English*, 7 East 12 Street, New York 3, N. Y.

## Round-Table Discussion (p. 5)

The students at Taft High learn how to organize a round-table discussion so that they can consider the question, *Are Teen-agers Mature Enough to Discuss Serious Problems?*

## GUIDE FOR A LESSON PLAN

### Aims

To give the basic rules for organizing a round-table discussion; to encourage teen-agers to take an active interest in school and civic activities of a serious nature.

## Check-test Questions

If you're going to take part in a round-table discussion, what should you do in advance to prepare for the discussion? What are some rules to remember which will help you during the discussion? What are the duties of the chairman? What statements are made to prove that teen-agers are not serious and mentally mature? What statements are made to prove that teen-agers are mature persons? Are any of the statements just opinions and not proven facts? Explain your answer. What is your opinion on the subject? Why?

## Student Activities

1. Organize a round-table discussion for a class, club, or an assembly program. If you like, use the same question.
2. Make a list of school and community projects which young people in your community have helped with. Make another list of activities which could be tackled by teen-agers. (A safety-patrol program in the school area, a survey of jobs available in offices and factories for young people just out of high school, etc.)
3. Using the radio section of your local papers, make a list of radio programs which feature round-table discussions (*Round-table of the Air*, sponsored by the University of Chicago, etc.). Post the list on your classroom bulletin board.
4. Make a list of questions suitable for round-table discussion. (Suitable questions are to be found in some of the *Boy dates Girl* articles.)

## Dear Joe (p. 7)

Jane discusses the problem of wearing suitable clothes to school.

### Aim

To encourage students to wear plain, comfortable, sensible clothing; to keep their clothing clean and in repair.

## Check-test Questions

What criticisms does Sid Lorando make of girls' school clothing? What does Jane say about boys' clothing? Are they justified in their criticisms? Explain your answer. What does Sid wear to school? What kind of clothing do you imagine Jane wears?

## Student Activities

Invite a salesman and a saleswoman from a neighborhood department or clothing store to discuss clothing trends for young men and women. Request the speakers to bring samples of some of the latest styles. Ask them what they'd

consider to be a suitable wardrobe for a student.

Make a brief oral or written report on *What I think is a suitable wardrobe for me.*

## Letter Perfect (p. 11)

Winners are listed for the L. P. contest announced in our September 22 issue and a new letter-writing contest is launched.

### Aims

To give students practical experience in writing social and business letters and in addressing envelopes.

## Problems in Living (p. 18)

Shirley Keegan's unhappiness because her parents expect her to do everything just as her older sister Karen does. What should Dan do when his friends want to copy his papers? Emmy Lou has trouble keeping on a diet.

## Note to Teachers

Encourage your students to send in their own "Problems in Living." Address post cards or letters to The Editor, *Practical English*, 7 East 12 Street, New York 3.

## Railroad Feature (p. 26)

This six-page feature is a firsthand account of a student group's trip on the Chesapeake and Ohio Railway from Newport News, Va., to Detroit, Mich. The teen-agers learn about America's historical background and America's industries. The section on railroad jobs is especially valuable for career clubs and for vocational classes. For references see the Teacher Edition of the Oct. 13 issue, page 47-T.

### Aims

To spotlight the major role railways play in our transportation system; to interest students in railroad careers; to show how much can be learned about American history and industry by taking a well-planned rail trip.

## Check-test Questions

1. *On the trip:*  
What method is used to remove coal from gondolas to the ships? What other American goods are brought by freight car for foreign shipment? What products from abroad are loaded onto the freight cars for American use? What historic places did the boys visit in Charlottesville? What is the new streamliner coach like? Why are train engines rebuilt periodically? Where do many of

## COMING—NEXT THREE ISSUES

### November 10, 1948

Major article: Writing a skit for presentation at a "Book Fair"; also a plan for organizing a "Book Fair."

"How to—" Series No. 8: Use the dictionary.

Critical Judgment Series, No. 8: Sound technicians.

Letter Perfect: Letters of information.

Reading Series: Rapid reading, quizzes.

Dear Joe—from Jerry: Groaners and complainers.

Practice Makes Perfect: Mid-semester quizzes on grammar, spelling, punctuation, usage, and vocabulary (based on material covered).

### November 17, 1948

Major article: Writing book reports.

"How to—" Series No. 9: Quiz on library unit.

Critical Judgment Series, No. 9: The movie cameraman.

Letter Perfect: Answering letters of information.

Reading Series: Skimming; quizzes.

Dear Joe — from Julie: Respect for school property.

Practice Makes Perfect: Grammar, spelling, punctuation, crossword puzzle.

### December 1, 1948

Major article: Introductions and social conversation.

"How to —" Series: Tell a story or anecdote.

Critical Judgment Series, No. 10: Music for the movie.

Letter Perfect: Letters of order.

Reading Series: Studying; quizzes.

Dear Joe — from Jane: Making friends.

Practice Makes Perfect: Grammar, spelling, usage, pronunciation, etc.

the coal trains leaving Russell, Ky., go? What happens to the coal when it arrives at Presque Isle, Ohio? Describe car production at Ford's River Rouge plant.

2. *On railroad careers*: What are the beginning workers in the on-the-job training course at Huntington, W. Va., studying to become? Describe the test apprentices must pass before they can enroll in the course. What questions are asked an applicant for apprenticeship training? What pay does an apprentice receive? What does he study? What are the age requirements for applicants? What other beginning jobs are there for people interested in rail careers? Describe the work of the engineer. The fireman. What jobs do railways have for clerical workers?

#### Student Activities

1. Visit your nearest freight station and yard. Read off the different company names on freight cars. Discuss their probable points of origin, routes, destinations, the sort of goods they are carrying. Study and identify the various kinds of freight cars.

2. Visit the employment offices of the railways which go through your community. What opening jobs are there for high school graduates? Secure enough information about these jobs to give a brief report on them.

3. Students who've taken long train trips recount their experiences.

4. Students, making a hobby of col-

lecting railway timetables, plan a class display of these tables. Explain how to use a timetable. Plan trips by rail to neighboring cities, using the tables as guide.

5. Students with art ability draw pictures of early train models.

6. Make a scrapbook or a bulletin-board display of latest-style engines, coaches, and freight cars. (Use magazine pictures.)

7. Interview an old railroader. Ask him to explain what the various whistle and hand signals mean. Report to the class.

8. Visit your local ticket agent and inquire about special sightseeing trips for student groups.

9. Tell some of the early railroad stories (Casey Jones, the race between the horse and Cooper's locomotive, etc.). See references.

#### Answers to "Test Your Reading Skill"

*The Case of the Tick-Tock Murder*: 1. 1-Carraway was planning to visit the accident ward, where someone needed the radio-active salt. 2-He killed him by asphyxiation, allowing the gas to escape from the burner; in order to keep the gas in the room, the windows had to be tight shut. 3-He carefully wiped away all his fingerprints. 4-Knowing that Dr. Carraway had handled the flask, Jeff expected to find his fingerprints on it; when he discovered that it was empty, and wiped clean, he reasoned that the murderer must have drunk from it and then wiped his

prints off. 5-Because the radio-activity of the salt lost its effect completely within 28 hours. 6-By giving out the story that Dr. Carraway was merely in a coma, and would reveal his attacker's name when he recovered, Jeff hoped to bring back the murderer to "finish off the job." 7-The fact that the Geiger counter, when trained on Winters, continued to click. 8-He felt that atomic scientists were murderers because they had made possible the deadly atomic bomb. 11. 1-F; He prescribed radio-active iodine; 2-T. 3-T. 4-F; The test showed that Jeff had an excellent chance for recovery if he took the proper treatments.

*Your Heart's Out of Order*: I. 1-she turned off the shower, thinking she'd heard the phone; she ran home from the grocery; she was impatient for her mother to end her call and relinquish the wire. 2-she couldn't eat her food; she was too restless to read. 3-she was too proud to accept her mother's sympathy. 4-was worried that he might not call.

II. 1-b, 2-a, 3-c, 4-b, 5-a.

#### Answers to "Practice Makes Perfect" (pp. 19-22)

*Watch Your Language*: 1-C; 2-W, tactful (instead of *have tact*); 3-W, writing; 4-W, seeing (instead of *to see*); 5-W, to do (instead of *doing*); 6-W, skating (instead of *to skate*); 7-W, his skill in catching birds (instead of *he could catch birds very well*); 8-W, and (instead of *to*); 9-W, to chin (instead of *chinning*); 10-W, to canoe or to go canoeing (instead of *canoeing*).

*Are You Spellbound?*: 1-W, attacked; 2-C; 3-W, aerial; 4-C; 5-C; 6-W, chimney; 7-W, close; 8-C; 9-W, announcer; 10-W, congratulations; 11-W, commentator; 12-W, cranberry; 13-W, escape; 14-W, divide; 15-C; 16-C; 17-W, antenna; 18-W, dial; 19-W, surprise; 20-C.

*What's The Usage?*: 1-C; 2-W, stationary; 3-W, pour; 4-W, somewhere; 5-W, gentleman; 6-W, beside; 7-W, stationery; 8-C; 9-W, helpless; 10-W, besides; 11-W, spill; 12-C; 13-C; 14-C; 15-W, ineligible.

*Shop Talk*: 1-cowcatcher; 2-track paw; 3-roundhouse; 4-standard gauge; 5-right-of-way; 6-grade; 7-high iron; 8-cross-ties; 9-couplers; 10-mailbag catcher.

#### Answers to Crossword Puzzle (p. 22)

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VOLUME TIGHTLY BOUND

# Practical English

NOVEMBER 3, 1948 • VOL. 5, NO. 7 • A SCHOLASTIC MAGAZINE



COVER STORY, p. 3 ►  
Round-Table Discussion, p. 5

# What makes the wheels go round?



**Y**OU could get the answer that rates an "A" from an automotive engineer.

He'd tell you that it's "*torque*"—the force which makes something turn or twist.

In a car, the engine makes this force and you have to transmit it to the wheels—at different rates for different driving conditions. Hence, gears and a clutch and a transmission were developed.

For years, General Motors engineers have worked their brains overtime on the problem of transmitting torque in better ways, with less effort by the driver.

They won their first success by synchronizing gears, which made shifting smooth and easy even for beginners.

After more years, they came up with automatic transmissions providing proper driving ratios between engine and wheels automatically, and without clutch pedals. One of these, called Hydramatic Drive, uses gears to provide these ratios. The other, Dynaflo Drive, accomplishes this result by using oil pressure to a turbine.

Now here is just *one* thing about a car—an easier way to get wheels turning—and a whole group of GM men concentrate on nothing but that.

For that's how all-over *value* is built into GM cars. Groups of experts study out every fact about a car every inch of material in it.

The result? Look over the traffic on any busy street. Almost half of the wheels going around will be on GM cars.

Talk to the drivers and you'll hear something that adds up to this: "*You can't beat a GM car for downright all-round value.*"

On the air: HENRY J. TAYLOR, Monday and Friday evenings, over more than 450 Mutual stations, coast to coast. Hear him!

**GENERAL MOTORS**

Your key to  
Greater Value



CHEVROLET • PONTIAC • OLDSMOBILE • BUICK • CADILLAC • BODY BY FISHER  
FRIGIDAIRE • GMC TRUCK & COACH • GM DIESEL • DELCO • UNITED MOTORS SERVICE • AC SPARK PLUGS

## ON THE SIDE

**OUR FRONT COVER.** Now is the time when all good citizens are being asked to contribute to local Community Chest funds, so we asked the national organization, Community Chests of America, what part high school students would take in this project. Quick as the flick of a (red) feather, we had a cover photograph of two high school students who have contributed their services as speakers for the Community Chest of Pittsburgh and Allegheny County, Pa.

They are Beverly Chase, attractive 16-year-old junior at West View High School and Ted Weissman, a student at North Catholic High School. Beverly has been studying public speaking for three years at West View High and the poise she shows on the speaker's platform comes in handy in her spare time when she models teen-age fashions in Pittsburgh department stores. She's also an active member of the National Forensic League and a majorette in her high school band.

Ted does double duty for the Community Chest. In addition to filling numerous speaking engagements, he promotes the annual campaign through his school paper, of which he is the editor.

**WHY A RED FEATHER?** The official emblem of the Community Chests of America has an interesting history. In ancient China, the "Hagoromo" was a robe of state, made of feathers dyed red. This robe could be worn only by distinguished public servants who had done something outstanding for the welfare of the community.

Indian lore reveals that a vermilion-dyed feather was used as a symbol of achievement. In order to win his place at the Council of Braves, each young buck had to prove his courage by capturing—with his bare hands—a feather from a live eagle. The feather was then dyed red, and the brave wore it in his scalp lock.

"It's a feather in your cap" comes down to us, too, from a custom among early peoples who stuck a feather in their headdress or caps for each enemy killed. This fact appears in the history of Hungary, Abyssinia, and the Himalayas, as well as the American Indians.

When we wear our Community Chest Red Feather today, in our hat or lapel, it signifies the defeat of a community enemy, such as disease, delinquency, neglect, or injustice.

The many services (child care, family, youth, health, etc.) of the Community Chest are well symbolized by the Red Feather.

## "Do It RIGHT"

— says J. M. Symes, Pennsylvania Railroad executive

**"DO WHATEVER** you set out to do right—until you're satisfied with it yourself." That's the credo that accounts for J. M. Symes' rise from a clerk in the freight office of a railroad station to one of the big top jobs with the Pennsylvania Railroad, Vice-President in Charge of Operations. "A fellow moves on by doing a whale of a job where he is," Mr. Symes said in his quiet manner, "and that means doing his best. . . .



"It also means playing fair. The old rule—treat your co-workers as you'd like to be treated if you were in their boots—is No. 1. Participating in sports in high school helped me to learn that." Mr. Symes was varsity shortstop on the Sewickley High (near Pittsburgh, Pa.) team and later played semi-professional baseball. "Sports often help a fellow realize that playing the game fairly, taking setbacks with your chin up, and staying in there with all you've got until the finish is the way to make good anywhere."

"How did you happen to get your first job with the railroad?" we asked.

"I grew up in sight of the railroad tracks. My father was a baggage master with the Pennsylvania Railroad in my home town of Glen Osborne, near Pittsburgh. I decided in high school that I wanted to work for the railroad.

"When I was graduated, I couldn't afford to go to college and so I got a job. I was a sort of odd-job and roustabout man in the auditor's office of the railroad. Four months later there was an opening in the trainmaster's office and I asked to be transferred. I had decided that operations was more interesting to me and held more opportunities for me than accounting."

Mr. Symes explained this move: "In starting a career, it's up to a person to make sure that each job is giving him experience for the type of future positions he'd like to have. No one can look ahead for you." When the railroad opened a new office in Cleveland, Mr. Symes decided that this meant opportunities for young men, so he asked to go to the new office as a statistician. Since he was doing a top-notch job where he was, his request was quickly granted.

His next jump was back to Pittsburgh as Freight Movement Director. By this time he was one of the promising young men in the railroad. In 1927 the General Manager in Chicago offered him the position of Chief Clerk.

After Chicago each advancement moved Mr. Symes up the ladder toward his present job. In 1947, thirty years after he had started as a clerk, Mr. Symes became Vice President in Charge of Operations. He is now in charge of the equipping, maintenance, and movement of all trains on the Pennsylvania Railroad, as well as the maintenance of all tracks, stations, yards, and signal systems.

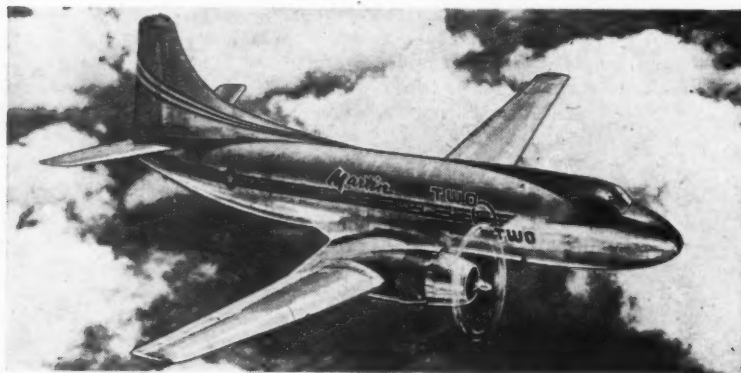
"But don't get the impression," Mr. Symes smiled across his desk in the "Pennsy" headquarters in Philadelphia, "that when you become a vice-president you sit back with your feet on a desk. The way to success is still the same—try to do right whatever you undertake."



# Martin AIR MEMO

## Facts on the Air Age

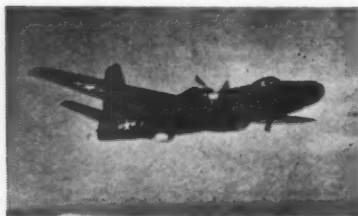
by The Glenn L. Martin Company, Baltimore 3, Maryland



**SPEED AND RELIABILITY!** . . . As airlines in North and South America have found, the versatile, new Martin 2-0-2 postwar transport is unexcelled for speed and reliability. The 2-0-2's Mareng (rubber) fuel tanks, reversible propellers and rugged construction enhance its dependability. And although



**LOOK OUT!** . . . Embryo gunners were taking their first crack at air-to-air firing at a USAF training base. The tow plane hauled a yellow canvas sleeve, and student gunners were making excellent scores. An instructor walked up to a group of students who had just landed: "How'd the shooting go, men?" "Swell," answered one of the gunners, "but why was that plane we were shooting at towing that yellow thing?"



**TWELVE MORE MERCATORS** have been ordered by the Navy, following extensive testing of experimental models built by The Glenn L. Martin Company. The Mercator is the Navy's only airplane of its type using jet power. Auxiliary installation of two Allison J-33 jet engines in the same nacelle with conventional 3000-horsepower Pratt & Whitney's gives the added boost of a four-engine job within the sleek package of the Mercator's two-engine silhouette.



**SAVING WHEAT BY AIR** . . . A squad of seven low-flying airplanes recently saved 3500 acres of wheat in Idaho from extensive frost damage. Flying at 10 to 50 feet, the planes created a terrific downwash that stirred up warm ground air and raised temperatures from 28 to 32 degrees—licking Jack Frost and saving the crop!

the 2-0-2 carries a gross weight of nearly 20 tons at its impressive high speed, it surpasses all other postwar airliners in its ability to operate from short runways and small fields—with maximum economy, of paramount importance today! The 2-0-2 is truly America's top twin-engine airliner.



**FIRST ARMY TRAINER** was the Model TT, developed by The Glenn L. Martin Company in 1913. Hundreds of pioneer flyers earned their wings in this early ship—the first to be designed and built especially for training purposes. This model served the Army well for a number of years, and was the latest thing in those days. It shows the radical advance in design from the first Martin plane, although it was built just four years later!



**FROM RUNWAYS TO HIGHWAYS** . . . A highly efficient wheel brake developed for aircraft by The Glenn L. Martin Company has been licensed under a Martin patent, and the application to automotive use is under way. No pistons, linkage or wheel cylinders are used. Braking is accomplished by a continuous seal-ring which applies pressure over the entire brake drum.

# Martin

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## Practical English

(Combined with PREP)

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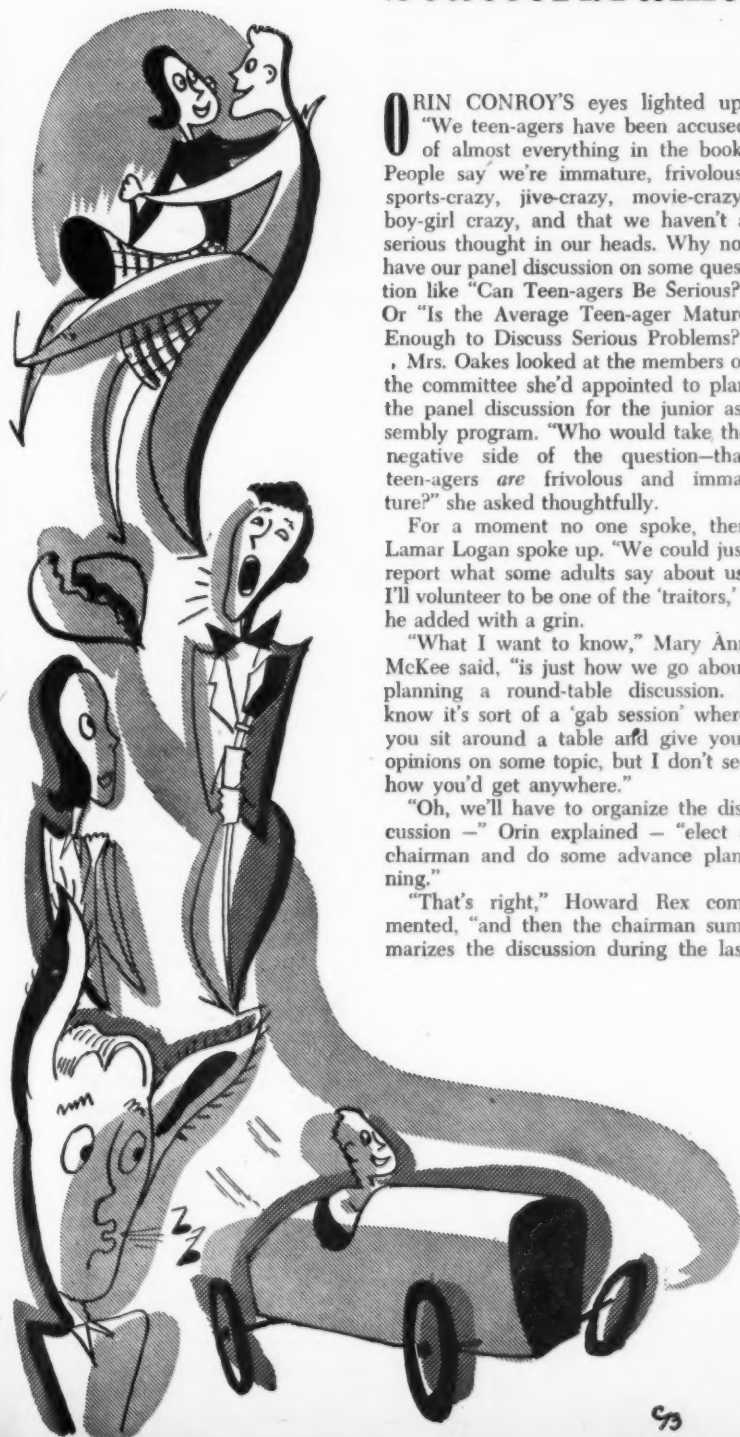
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# Are Teen-agers Scatterbrained?



ORIN CONROY'S eyes lighted up. "We teen-agers have been accused of almost everything in the book. People say we're immature, frivolous, sports-crazy, jive-crazy, movie-crazy, boy-girl crazy, and that we haven't a serious thought in our heads. Why not have our panel discussion on some question like 'Can Teen-agers Be Serious?' Or 'Is the Average Teen-ager Mature Enough to Discuss Serious Problems?'"

Mrs. Oakes looked at the members of the committee she'd appointed to plan the panel discussion for the junior assembly program. "Who would take the negative side of the question—that teen-agers are frivolous and immature?" she asked thoughtfully.

For a moment no one spoke, then Lamar Logan spoke up. "We could just report what some adults say about us. I'll volunteer to be one of the 'traitors,'" he added with a grin.

"What I want to know," Mary Ann McKee said, "is just how we go about planning a round-table discussion. I know it's sort of a 'gab session' where you sit around a table and give your opinions on some topic, but I don't see how you'd get anywhere."

"Oh, we'll have to organize the discussion—" Orin explained—"elect a chairman and do some advance planning."

"That's right," Howard Rex commented, "and then the chairman summarizes the discussion during the last

five minutes of the hour. Why not elect Orin chairman? He's had experience."

Everyone agreed, and Orin wrote these rules on the blackboard to help the group plan a good panel discussion:

1. Each person should write out all the arguments for and against the question, in advance, and he should form his own opinion so that he can express his ideas clearly and simply.

2. Check the facts, in advance, so that all statements are accurate.

3. Be a good sport; avoid name-calling and interrupting. (If you challenge another speaker, do so impersonally and pleasantly. Say, "The previous speaker was mistaken on such and such." Not, "Mary didn't know what she was talking about.")

4. Everyone should have something to contribute to the discussion, but no one should "hog" the conversation.

5. Listen attentively so you won't miss any points made and so you won't repeat previous speakers' remarks. This will help you to keep to the point under discussion.

6. The chairman, who never states his own views, is responsible for:

a. Keeping the discussion on the subject.

b. Getting everyone to take part.

c. Keeping the discussion moving ahead, instead of in circles.

d. Narrowing the discussion down to the important points of disagreement and steering the group towards agreement on these important points.

e. "Summing up" the discussion at a halfway point and at the end.

"We should be careful to get down-to-earth examples of the statements we make," Lamar pointed out. "We shouldn't just say that teen-agers are mature. We need examples to prove that they are grown-up in their attitudes."

"That's right," Orin agreed. "We should talk to other students, to parents, employers, and others to get both the *pro* and *con* arguments. Reading magazines and books, and listening to some radio programs may be helpful. Then we can see how we line up on the question."

Here's their discussion, presented in radio style:

ANNOUNCER: The junior class pre-

sents a 15-minute discussion program through the courtesy of Station WJC. The discussion features a group of wide-awake juniors who will discuss the timely question: "Is the Average Teen-ager Mature Enough to Discuss Serious Problems?" Here is Orin Conroy, the program chairman.

ORIN: Thank you, David Kistler. First, let's have a roll call of the distinguished members of the panel.

LAMAR: I'm Lamar Logan.

ORIN: Lamar doubts that the average teen-ager has a serious thought in his head.

MARY ANN: I'm Mary Ann McKee.

HOWARD: I'm Howard Rex.

ORIN: Mary Ann and Howard "go along" with Lamar.

FAY: I'm Fay Tuttle.

ORIN: Fay brings us facts and figures to prove that the average teen-ager is mature enough to discuss serious subjects.

PAT: I'm Pat Shanahan.

NANCY: I'm Nancy Werth.

ORIN: Pat and Nancy are helping Fay "carry the ball" for the teen-agers. Now for the kickoff, we'll call on Lamar. What's your opinion of the average teen-ager, Lamar?

LAMAR: The average teen-ager lacks good judgment. He isn't a mature person. He's an idealist who lacks practical experience. He's easily swayed and is likely to adopt crackpot ideas—and become a radical. That's why teen-agers shouldn't be expected to discuss controversial issues—like the question of world government or of labor's right to strike. The average teen-ager doesn't know enough to talk intelligently on such questions.

FAY: When *does* a young person know enough to speak intelligently on such problems? The State of Georgia grants its citizens the right to vote when they are 18. Can we say that a mature person is one who's lived a certain number of years (say 18 or 20) or who has grown to be 6 feet tall? If a person is considered mature enough to be trusted with the right to vote, isn't he mature enough to think about other important

problems? Can we say that a teen-ager of 16 shouldn't consider the problems of the United Nations or of European recovery until he's 18? Is a 15-year-old incapable of thinking about the problem of whether we should have a city-manager type of government?

LAMAR: There are yardsticks for judging whether a person—or a group of persons—are serious and mature or not. By these yardsticks teen-agers fail to pass the tests of maturity. A mature person has *stick-to-it-iveness*. He finishes a job that he starts. Does the average teen-ager finish anything he's assigned to do at home—washing windows, cleaning out the garage? Does he stick to his part-time job? Or does he quit after a week or two?

MARY ANN: I agree with you, Lamar. Young people aren't *responsible*. Their attitude seems to be to get out of everything they can. They show little *co-operation* when it comes to working around the home.

FAY: Perhaps *some* young people lack these marks of maturity—*stick-to-it-iveness, responsibility, and co-operation*—but so do some adults! I say that *most* teen-agers do show these marks of maturity. Look at Leonard Garvin who took over his father's filling station last year. When Mr. Garvin died, Len was only 17. He's operated that station for a year now and he makes the family's living. Nor is Len unique. There are plenty of young people in this town who are holding after-school and summer jobs. They stick to these jobs, they're reliable; and they co-operate with fellow workers.

LAMAR: But young people *don't make up their minds*. They follow the crowd. Look at the bobby-soxers who "swoon" over movie stars! Also, I've heard that it's largely young people who threw eggs and tomatoes at a Presidential candidate. Does that show maturity? Moreover, have you noticed how *intolerant* young people can be? They think *they're* right and their dads and mothers are all wrong.

PAT: The previous speaker is still talking about a *few* teen-agers. Most

teen-agers aren't that way. My brother was in charge of a training group in the Army Air Force during World War II. He says the Armed Services had great respect for these teen-agers' ability to think things out for themselves. Our nation isn't a military nation. One reason we won the war, my brother says, is because our soldiers demanded to know the reason *why* we were fighting. The answer convinced them that they should do their part.

ORIN: We are discussing, "Is the Average Teen-ager Mature Enough to Discuss Serious Problems?" Yardsticks to measure maturity exist and, by these yardsticks, some people don't measure up to the standards for serious, mature persons. But many others, like Len Garvin, do measure up to these standards.

LAMAR: I still believe that young people aren't responsible. Did you know that drivers in the 16-to-20-year age group have an accident rate five times worse than drivers in the 40-to-45-year age group—figured on the basis of miles driven?

NANCY: There is some truth to the charges that are made against us. Sports, movies, music, dates—all are part of our interests. But we are also interested in the problems of our community, our state, our nation, and the world.

FAY: Yes. Last year, the Current Events Club staged a model assembly of the U. N. That took a great deal of work in preparation; and it showed a serious desire to understand the world organization. Our high school had several representatives at the American Legion's Boys' State meeting. Recently we had a Presidential campaign and an election day. Such projects show that students can be mature and serious if the work given them is challenging. We have few frivolous teen-agers here at Taft H. S. We are serious young men and women who work to cut traffic accidents around school, who run the school's experimental gardens, and the cafeteria. We're better informed than is the general public on controversial issues. We regularly read classroom magazines, the newspapers, etc.

ORIN: I'm sorry to interrupt, but we have only a few minutes left. We've arrived at several conclusions: (1) Most teen-agers can be serious—especially when they're working at something they believe to be worthwhile; (2) teen-agers also enjoy some of the lighter things in life—sports, etc. Those who believe that young people *aren't* mature and serious insist that youth doesn't measure up to the standards set by the marks of maturity. Some teen-agers aren't mature, it's true; but many lead lives which show them to be mature persons.



# Dear Joe,

I'M WRITING to you for help. You've always said that when it comes to wearing comfortable clothes, girls are more sensible than fellows, but I've forgotten some of the points you made—and I'm having a big argument with Sid Lorando!

Sid says that girls are just the goats of fashion—willing to wear anything that (I quote) "some fashion artist designs in Paris. Just look at the way Sally de Vore clackety-clacks down the halls in those heelless shoes of hers!" Sid exclaimed. "Or the way Martha, Katy, and Babs scheme to be 'look-alikes'—long hair, long skirts, and ballet shoes. Why you expect a drum to beat any moment and see them go into the DAWNCE. I thought this was a democracy where you tried to be yourself—not a carbon copy."

I pointed out that these were just the *extreme* cases and that most girls *do* dress sensibly and comfortably for school.

"What about the girls who load themselves down with charm bracelets and all that costume jewelry? Usually they reek of cheap perfume," Sid retorted. "Why, when I go into stady hall some days, I think I'm in Madame Olga's school for fortune tellers!"

Now I'll admit that Sid dresses sensibly. He wears clean, pressed slacks, a contrasting sports coat or lightweight sweater, a clean shirt, and a striped tie. Also, he keeps his shoes polished. But Sid's an exception.

What about the fellows who wear dirty sweat-shirts to class—or those heavy, knit sweaters with football letters? No wonder some boys nearly fall asleep in the steamheated classrooms—or that they always have colds. What about boys like Jake Gromick whose cords are so dirty they'd almost stand up by themselves? His old saddle-shoes have never even had a "lick and a promise." Nor would I say that fellows' moccasins or loafers are a good choice. They're certainly bad for arches. Also they stretch so that you can't keep them on your feet. Talk about the girls' clackety-clacks—how about the boys' floppity-flops?

Then there's the "Stew" Nelson set who think



it's "the thing" to come to school with their shirttails hanging out.

"I admit that's a bit juvenile," Sid laughed, "but what about girls who wear fancy lace petticoats that hang an inch or two below their dresses?"

"Girls are just faddists," he persisted. "If it's the style to look like beanstalks, they rush to do it. If it's fashionable to look like hourglasses, they jump to do that!"

I certainly think most fellows are too conventional. Why, the Eisenhower jacket's the first thing in years to modify the suit styles! And you know how little's been done to make men's hats attractive or comfortable. Certainly wearing a coon's tail or a row of campaign buttons in your bonnet doesn't do much to dress up a man's head-gear.

Please write soon and tell me about some of the ideas you have on the subject. I'm not going to let Sid "best" me—even in a friendly argument.

Yours sincerely,

Jane



# In Other Words...

"IN OTHER words," rumbles the lecturer, "we might plausibly explain this ostensible phenomenon in terms of the tenacity—the veritable fanaticism—of..."

"Help, help!" you cry inwardly. "Why did he have to use *those* words for an explanation? Now I'm twice as confused."

Come now, aren't you being unreasonable? You're demanding that the lecturer—and everyone else—use only words which *you* know. It's quite unlikely that you could ever get the world organized that way. Fortunately, there's a simpler solution: You can learn the words which other people know.

You'll need only one tool for learning those "other words"—a dictionary. Which one will you choose? You might try this experiment! Suppose you've just run across a new word—*obelisk*, for instance; what will each type of dictionary tell you about it?

A tiny vest-pocket dictionary will probably be of little use, for it lists only the commonest words, and this is a rather unusual one. Even the words which do appear are defined only with synonyms, not with explanations.

You may have better luck with a slightly larger, pocket-size book. Here you'll probably find the word with its pronunciation and a brief definition.

Next, you'll check an *abridged* (condensed) desk-size dictionary. It will give you the pronunciation and the *derivation* (origin) of *obelisk*, along with three different meanings for it.

If you go on to check the huge *unabridged* (complete) dictionary you'll find the complete story on *obelisk*: pronunciation, derivation, a history of the word, a picture of an obelisk, etc.

For everyday reference jobs—homework assignments, library work, etc.—your best bet is the convenient *abridged* volume. Since you'll be working with that one most often, let's take a careful look at it. We'll look into the most popular dictionary in this class, *Webster's Collegiate*.

## Sharpen Your Tool

Now that you've chosen your tool, how do you use it? Let's say you're working on *veritable*, one of the rumbling lecturer's "other words."

First you use the *thumb index*—the notches indicating the page where each letter of the alphabet begins. Using the "V" notch to open to that section of the book, you watch the *guide words* as you turn the pages back to *veritable*.

Ah, there it is, followed by its *phonetic* spelling in parentheses. This second spelling of the word is decorated with small dots and dashes. These are called *diacritical marks*. They tell you the exact pronunciation to be given to each vowel in the word. The marks are explained in the key at the bottom of each page. Notice how the word is divided into syllables. The accented syllable is followed by a small slanting mark, and the other syllables are separated by small dots. (In words with two accented syllables, the secondary accent mark will appear in lighter type.) Often you'll find several pronunciations for the same word. Each one is acceptable but the first is preferred.

Right after the phonetic spelling, you'll notice *adj.* That, of course, stands for "adjective," the part of speech. The next notation is enclosed in brackets: [F. *véritable*]. This tells you that our word *veritable* derives from a similar French word.

Now that the dictionary has given you a good background on the word, it finally goes on with a definition. And after the definition, it lists two related words: *veritableness*, *n.*, and *veritably*, *adv.*

There's a mine of information in the entry for that one word, isn't there?

## Digging Deeper

Going on to check *phenomenon*, you'll learn even more about the dictionary. After the *n.*, which identifies the word as a noun, you'll find: *pl.—ENA*. This tells you that the plural of the

word is *phenomena*. You'll find a notation like this for every noun that has an irregular plural form, and for each verb with irregular principal parts.

You'll also find five different definitions for *phenomenon*. Notice that the first one is preceded by the label *Philos.* This means that this definition holds good when the word is used in its philosophical sense. You'll often find other labels, such as *Chem.*, *Med.*, *Lit.*, and *Econ.* If you don't understand these—or any other—abbreviations, you should check the abbreviation key in the front of the book.

When you look up *fanaticism*, you'll find that the definition is adequate but quite brief. If you glance up the column, though, you'll notice that there's also an entry for *fanatic*, the root word on which *fanaticism* is built. Following the definition, you see this note: *Syn.* See *ENTHUSIAST*. This is a cross reference which suggests a quick look at *enthusiast*.

Under *enthusiast*, you find not only synonyms, but also a careful explanation of the difference between the various words. You'll also find that the dictionary often gives antonyms (opposites) of words.

Let's hark back to *fanaticism* for just a moment. If you read the definition carefully, you noticed a word which might have been unfamiliar to you: *zeal*. If you're not positive of its meaning, you're honor-bound to look it up before you close the dictionary. Otherwise you'd be playing the same nasty trick on yourself which the lecturer played when he launched an explanation in "other words" which didn't make sense to you!

Next week: More about the dictionary and other "word books."

This Week



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# THE DIRECTOR...

## BOSS OF THE FILMS

By William Dow Boutwell

Editor, Scholastic Teacher

"I THINK we can get on this set," said my Public Relations Department guide, "but we'll have to be very, very quiet because Mr. Reis is working with children. When he works with children he insists on absolute silence." Feeling somewhat like a burglar's assistant, I followed the P. R. man to sound stage 14. This building and all other sound stages look like run-down roller skating rinks. We came to a door as massive as those that guard butchers' refrigerators—and it was edged with felt. Cautiously the P. R. man pushed down a castle-size handle and the door swung open silently. From the brilliant sunlight we entered a gloomy, half-lit barn. We tiptoed past a row of dressing-room cubicles, abandoned flood lights, and pieces of walls. At last we came to what seemed an impassable "jungle": tangled vines of cables, forests of flood stands, stumps of sets. Easing through, we discovered the silent ring of people that surround every motion picture set: make-up artists, mothers, reporters, relatives, electricians, engineers, and others of origin and occupation unknown. Their eyes and ours turned toward the only brightly-lighted spot in this whole vast, dim warehouse.

"This is a scene for *Take Three Tenses*," whispered the P. R. man.

It took me a little time to discover director Irving Reis, although we had worked together in radio some years ago when he was a CBS director. Flood lights on high catwalks, suspended like circus trapezes from the ceiling, poured kilowatts on the set. We saw a formal dining room of an English country house. (Or, I should say, three sides of a dining room, because we "zombies" watched the action through the missing fourth wall of the set.)

We saw four children dining at a table set with exquisite china and shining silver; a boy of about 10 on one side of the table, a girl of 13 or 14 presiding imperiously, a boy of 12 across from her, and, nearest us, a frail and fragile blonde child. She was the plainly-dressed "poor relation," looking very tiny in the big, ornate, plush-covered chair.

Practically pasted against the far corner of the dining room sat the bulky camera and its crew. The lens, at tea

cup level, aimed its cold glass eye at the frail blonde child.

Then I finally saw Irving Reis. At least, I saw his head, between a teacup and the lens. Crouched on the floor he talked to the tiny little girl in the most friendly, gentle way:

"You have just been brought to this house. You have never been in such a grand house before. You have been very poor. You are a little overcome. Keep your eyes down on your plate while Selina talks to you. She doesn't like you. You sense that and you are very lonely, very sad. Do you understand?"

The little girl nodded "Yes."

"All right, let's try it," said Mr. Reis.

The four children "tried it." They ran through their lines and action three times. Mr. Reis asked the older girl not to pour the tea until she spoke a certain word—the climax word of her lines. He squeezed himself back of the camera and looked at the scene through the viewer. Then he gave the signal.

Like a thunderclap in the silence, an order echoed through the sound stage building—"Close the doors!" Workmen closed two "barn" doors that admit air. "Everybody QUIET!" The cameras "rolled." Thirty seconds had been added to a new Hollywood feature film.

### A Day's Work

Director Reis had arrived at the sound stage at eight o'clock that morning. After lunch I saw him direct another scene—in the library—on the other side of the set. Usually he and the whole crew and company work until six o'clock. At night he looks at the "rushes" from the previous day's shooting.

"Rushes" are trial film prints. The director looks at one to five or more shots of the same scene. He selects the best. If none satisfies him, he orders a re-shooting of the scene. During one day of work the director, the actors, and the technicians normally complete enough finished film to fill three minutes on your theatre screen. This pace keeps up for six weeks to two months. Then Irving Reis will take a much-needed vacation.

Of course the director's work begins long before the first camera "rolls." It generally begins when the producer receives a more or less final draft of the script. The director shares in the casting. He confers with the art director,



"You are very lonely, very sad. Do you understand?" Director Irving Reis coaches Gigi Perreau in the forthcoming film, *Enchantment*.

the writer, the costume director, and the cameraman. He and the cameraman study the miniature set models. Together, they plan action and camera angles. Producer and director work out a shooting schedule to keep within the budget.

With casting completed, the director calls the actors together. They read through the script. They discuss interpretations of character. They plan the action required; the mood to be striven for; the climaxes.

### Coach of the Team

Have you noticed in the screen credits—as they flash before your eyes—that the final name is always that of the director? Thus does Hollywood pay tribute to the most important member of the team that makes a picture.

It was not always so. In the early days the cameraman told the actors what to do. He set up his camera in a fixed position and the actors walked into and out of the picture much as they do on the stage. David Wark Griffith (*Birth of a Nation*) changed that. He made the director what he is today, the boss, the coach, the master mind of film making.

What a producer expects from a director depends on the kind of picture he is producing. For a low-budget picture the producer hires the "foreman" type. He hands him a script two weeks before shooting begins and expects the director to drive the actors and crew along the fast treadmill of a ten-to-twenty-day shooting schedule. These are the plot pictures in which acting is largely physical or accidental.

From more skilled members of Holly-

\* Since retitled *Enchantment*.



The dinner-table scene which Mr. Boutwell witnessed "on the set" in Hollywood. Little Lark, played by Gigi Perreau (left) listens in silence while the young Danes discuss her future as an orphan adopted by their father.

wood's roster of 370 or more directors, the producer expects more. He expects them to invent "stage business" that will imprint some fresh angle on the standardized, run-of-the-mill picture: the gangster battle, the murder mystery, the boy-meets-girl romance, or the musical.

Lastly, there is the small group of directors who can write their own ticket; men who by the success of their work at the box office can dictate their own terms. These include John Ford, Frank Capra, Alfred Hitchcock, Leo McCarey, William Wyler, Howard Hawks, William Dieterle, George Cukor, and others. Some of them, to secure free rein to make motion pictures to their heart's desire, form their own independent companies.

What are the terms of these top directors? First, that they shall be allowed to direct stories they like and believe in. Second, control of casting so they can refuse to cast Gloria Garrison, aged 45, as a college freshman just because Gloria has a seven-year contract and no work at the moment beyond sunbathing at Palm Springs. Third, the right to imprint on the picture their personal style or slant on life—call it what you will.

#### Touch of the Hand

If style is the shadow of a man, then the films from these directors reveal these men as Hemingway's writing reveals Hemingway; as the music of Beethoven and Gershwin revealed their minds and worlds. Frank Capra gives

us "shy guys" up against odds of a tough and stand-pat world; quiet but determined heroes who fight through to an ill-defined Utopia. Is that shy guy Capra himself, an immigrant, who came up the hard way? From Leo McCarey you can expect the warmth and wit that goes with a name like McCarey. With rare touches of humor George Seaton (*Miracle on 34th Street*, *Apartment for Peggy*) preaches democracy and wholesome living. Preston Sturges is a court jester exposing our foibles with wry jokes.

If the director is the top man, can we then know the good films by knowing the good directors? Well, yes and no. Directors, like baseball players, rarely bat 1,000 per cent.

High up in the Hollywood league

rank directors who have won two or more "Oscars," those annual industry awards for excellence. Only John Ford has won three. William Wyler, Leo McCarey, and Frank Capra have each won two.

As a result of a close personal study of the work of one hundred leading directors, I would add to the above four the following men whose names on credits almost certainly guarantee high quality: Lewis Milestone, Clarence Brown, George Cukor, William Dieterle, Victor Fleming, Henry Hathaway, Henry King, Alfred Hitchcock, Mervyn LeRoy, Anatole Litvak, Zoltan Korda, and William A. Wellman.

These are the older, established directors—the skilled craftsmen. Among the most promising "new faces" are John Huston, Irving Rets, George Seaton, Edward Dymtryk, Garson Kanin, Elia Kazan, H. C. Potter, Billy Wilder, and Fred Zinnemann.

How does one become a director? Many started as film editors. Others cut their teeth on shorts and westerns. Some, like Seaton and Nichols, were writers. It would seem that one of the best ways is to be born abroad. Of 101 leading Hollywood directors, 31 were born overseas. To find the reason one must take a world view of motion picture making. In Hollywood film making is an industry; abroad it is an art. In France, Germany, Russia, and Sweden the government has fostered schools of cinema art. Since the days of Griffith almost all experimentation in the art of film making has taken place abroad. I have said nothing in this article about Laurence Olivier and other famous European directors. Hollywood has lured many of the best to our shores, but the wise motion picture fan will not want to miss the best of the films now coming to us from directors abroad.

This is the eighth in a series of articles on "How to Judge Movies." Next Week: Sound Technicians.

#### Oscar-winning Directors

Each year the rank and file of Hollywood votes "Oscar" awards for the best film work of the year. Here are the directors who in recent years won the awards presented by the American Academy of Motion Picture Arts and Sciences.

| FILM                    | DIRECTOR       | YEAR |
|-------------------------|----------------|------|
| Gentleman's Agreement   | Elia Kazan     | 1947 |
| Best Years of Our Lives | William Wyler  | 1946 |
| The Lost Weekend        | Billy Wilder   | 1945 |
| Going My Way            | Leo McCarey    | 1944 |
| Casablanca              | Michael Curtiz | 1943 |
| Mrs. Miniver            | William Wyler  | 1942 |
| How Green Was My Valley | John Ford      | 1941 |
| The Grapes of Wrath     | John Ford      | 1940 |
| Gone with the Wind      | Victor Fleming | 1939 |



COMPETITION is keen this year for those \$1 prizes in our "Letter Perfect" contests. Well-written letters poured into our office for the contest announced in our September 22 issue.

Vinola Mason of Jefferson H. S., Oak Ridge, Tennessee, receives first prize of \$1 for her social (friendly) letter. Ben Maeser, St. Francis Borgia H. S., Washington, Missouri, receives honorable mention.

Marilyn Volbach, Jones Commercial H. S., Chicago, Illinois, receives first prize of \$1 for her letter of order. Barbara Goetz, New Castle (Pa.) Senior H. S., wins honorable mention.

Here is Vinola Mason's prize-winning friendly letter:

83 Acacia Court  
Kent Hills, California  
September 11, 1948

Dear Linda,

We have a football game coming up next Friday night, September 15. We will be playing one of our hardest games—with Oak Grove Central. I surely do wish you could be here to lead the cheering as you did last year. We have a good team this year. Don, Jimmy, Bob, and Sonny are playing first string.

I found an after-school job down at Pop's Restaurant. First, I was a soda jerk; now I'm a waiter. I am saving up for a car. When I get the down payment, Dad is going to help me. Maybe I will have it the next time I see you.

In school we have more home assignments than we did last year. I am taking English, history, math, and biology. We have Miss Pebble for English. She is taking Mrs. Cory's place. My favorite subject is English because Miss Pebble is so nice. She is interested in all of us and wants to work with the group. The first day she gave each of us a letter telling about her hobbies and interests.



Jefferson Machamer, Cartoons-of-the-Month

"May I have tomorrow off? My horoscope says it's a bad day for me to undertake any business ventures."

Speaking of hobbies, I joined the Hobby Club the other day. We have lots of fun. I am working on a stamp collection and on collecting post cards.

I had better get down to Pop's on the double or I will never earn that car!

Your friend,

Buck

Marilyn Volbach wrote this greatly improved version of our contest letter of order:

1014 Jefferson Avenue, N. W.  
Oiltown, Pennsylvania  
September 22, 1948

The Write-Right Pencil Co.  
Department 4-22R  
912 Commerce Row  
Philadelphia, Pennsylvania

Gentlemen:

Please send me one black Everwrite Business model pencil with a silver clip, similar to the one you advertised in this month's *American* magazine.

I am enclosing a money order for \$1.98 to cover the cost.

Yours truly,

Marilyn Volbach

#### Near Winners

Many of you write letters almost as good as those above, but your entries landed in the "Near Winners Folder." Why? Several of you forgot the colon after the salutation *Gentlemen*. Some forgot that important comma after the complimentary close *Yours Truly*.

A few of you unduly crowded your heading into the upper right corner, or you forgot to leave any right-hand margin for your letter. Some used ink not suitable for a business or even a friendly letter—"shocking pink," jade green, lavender, or brown. Others used such wornout phrases as *Thanking you in advance*, *Just a few lines to let you know*, etc. One good letter was eliminated from the prize winners because the author misspelled the abbreviation for advertisement (ad). Another letter was written in pencil.

Note that Marilyn says in her letter of order that she's sending a money order for \$1.98 to cover the cost. A money order or a postal note is a good idea. It would be unwise to send \$1.98 in stamps. Nor should you try to send \$1.98 in coins.

#### New Contest

Now let's have some "horrible examples" to launch the new "Letter Perfect" contest. Here are two poorly-written letters. One is intended to be

a note of congratulation (see October 27 issue) and the other is a business letter (see September 29, October 6 and 13 issues).

You may enter the contest by re-writing either or both of these two letters. A prize of \$1 will be sent to the writer of the best letter (*with the best addressed envelope*) in each of the two classifications. Write your name, address, school, and the name of your teacher on the reverse side of each letter you submit. Mail your letters not later than November 17 to Letter Perfect Editor, *Practical English*, 7 East 12 Street, New York 3, N. Y.

Don't let poor punctuation, English usage, or incorrect spelling eliminate you from being one of the lucky winners. Remember, too, that these letters may need additions or subtractions, as well as corrections in grammar, usage, and punctuation. Work out your own letter; don't settle for slightly improved copies of these "horrible examples."

Buena Vista Hotel  
Mineral Wells, Texas  
November 17, 1948

Dear Marcella,

I'm just thrilled through and through. Mother and I are here for the week-end so that Mother can take the mineral water. Glancing casually at the *Dallas News* tonight the headlines about you jumped out at me. Just imagine! So you have won the pecan pie baking contest and are receiving a free trip to New Orleans. I envy you, darling! Have fun.

Your  
Leone

214 Everglades Ave.  
Clewiston, Florida  
Nov 17

Publicity Dept.  
National Association of Manufacturers  
14 West 49th Street  
New York 20, New York

Dear Sirs

We have a live wire Career Club here at Ponce de Leon High School. Study all kinds of jobs, learn to write a letter of application, act at a interview and other things important to know. I am president. Now what we need is pamphlets on such subjects. We hear that you have one free called *Your Future Is What You Make It*. Kindly send one for each member of the Club.

Gratefully  
Rodney Percy

#### Location

Father: "Why were you kept after school?"

Mike: "I didn't know where the Azores were."

Father: "In the future, just remember where you put things."

The Public Speaker's Treasure Chest



# Learn To Think...STRAIGHT

"DAVE was supposed to meet me here fifteen minutes ago," Jane told Jim. "I'm running the Date Bureau for the school carnival. I'm meeting Dave to give him the name of the blind date the bureau hopes he'll take to the carnival. Don't you think it would be fun if the Date Bureau fixed everyone in school up with a surprise date for the carnival?"

Jim shook his head. "I'm not sure I agree with you. Surprise dates scare me."

Jane looked at her watch. "Dave's probably forgotten about meeting me."

"Huh," Jim snorted. "I know Dave. He's leery of being saddled with a 'surprise' date."

"We don't seem to agree on much today," Jane kidded Jim.

"We don't have to agree on our *opinions* of blind dates," said Jim, "but if we have different *explanations* of why Dave isn't here, we can't both be right. Since we both guessed, we're probably both wrong!"

Of course, that isn't a serious conversation, nor too serious a question—the reason for Dave's lateness; but it points up how often we try to explain the meaning of something and how often our explanations haven't the facts to back them. On more serious matters the explanation, or interpretation, of what a fact means is very important.

Jim was aware of the difference between interpretation, opinion, and fact.

Suppose you say, "He's late." That's a *fact*. It can—or could—be proved whether it is likely to be true.

If you say, "He's late because he didn't want to take a blind date," that's an *interpretation* (or *explanation*) of what his lateness means. Interpretation *should* be based on other facts you know about the matter. You can tell that it might be difficult to prove an explanation. We usually accept the interpretation which is backed by the most facts and the soundest reasoning.

If you say, "His lateness is excusable," that's an *opinion*. An opinion should also be based on facts; but there can be many opinions about something. There can be only one complete and correct explanation of it.

Authors of magazine articles and history books, newspaper and radio commentators, your parents and friends explain meanings every day. Two different interpretations can make the same fact look as if it were two opposite facts. Here's an example.

Do you know that when you land

a job in the U.S. today you will probably work five days a week and no more than eight hours a day? Not so long ago, however, the majority of workers in the U.S. stuck to their jobs six or seven days a week and often for 9 or 10 hours a day. There were many causes for the movement to cut working hours and also to increase wages. Unions were gaining in strength and were aided by churches and social-minded citizens. Today most workers in the U.S. have a shorter working week, and at the same time, higher wages than the majority of workers in most other countries. This is one of the reasons many people say the U. S. standard of living is the highest in the world.

(The facts in this paragraph are generally recognized, but can be checked.)

Now here's a different interpretation. It is written by a foreign correspondent of the *New York World Telegram* in a published letter to his editors:

FRANKFURT, GERMANY.

Dear Boss:

As you know I've spent the last few weeks in the independent people's democracy of Yugoslavia. Just as I was packing to leave Belgrade, something pretty serious came up. I ran across an article entitled "How Workers Live in America," in the current issue of the magazine, *New Times*, which is published by the newspaper *Trud* in Moscow.

Boss, at last I've found you out. This article explains why we ordinary workers got the 40-hour week in America. It says

there's so much unemployment that the only way you employers could spread jobs around was by cutting the work week to 40 hours.

It says that the 40-hour week law would appear at first sight to be a gain for the working class, but actually it merely legitimized the partial unemployment that is the scourge of the great mass of workers.

Here I've been partially unemployed for years and didn't know it. I admit I used to enjoy my five-day week, but that was before I found out today it was only a capitalistic trick against us workers. . . .

The article also says "The horrible specter of mass unemployment, of growing poverty and hunger looms before all the workers of the United States." Gosh, boss, I didn't know it was as bad as that. You want me to send you a CARE package?

It's a pretty simple problem to tell whether you feel his interpretation is justified. The explanation in the magazine, *New Times*, cites facts—but the facts it cites are untrue.

According to *New Times*, employers were primarily responsible for shortening the work week in the U.S. According to the facts available to you, who led the movement?

*New Times* states that the 40-hour week is partial unemployment. This would mean that the wages were less than for the old longer week. This, of course, is not the case.

To tell the difference between interpretation and facts takes an alert thinker. Ask: (1) Is the explanation based on facts? (2) Are the facts correct?



Doris Matthews in Saturday Review of Literature

"The Full-Employment Bill robs us of our God-given right not to work!"



# The Case of the Tick-Tock Murder

By Judith and David Bublick

ANNOUNCER: "The Case of the Tick-Tock Murder"—the second in a series of four programs entitled "The Atom and You," presented by the Mutual Broadcasting System and designed to inform you about the atomic age in programs of entertainment and drama.

MUSIC: *Ominous*

NARRATOR: On a small island in Chesapeake Bay, stands a cluster of dark massive buildings. Despite its foreboding appearance, San Sebastian is no fortress or ancient prison . . . it is a modern research hospital devoted to exploring the unknown potentialities of atomic medicine. People come to San Sebastian Hospital in search of treatment and cure . . . Jeff Campbell, too, came searching for these things, but he found—murder!

MUSIC: *Up and harshly out*

JEFF: Don't be tender with me, Dr. Carraway. I've been a Special Agent for Uncle Sam for years. I'm supposed to be tough. . . . Let's have it.

CARRAWAY: The diagnosis is correct, Jeff. There's no question about it.

JEFF: (*Slowly*) Cancer?

CARRAWAY: I'm sorry, Jeff—

JEFF: Can't you operate?

CARRAWAY: Well, yes and no. You have a cancer of the thyroid, and the body *can* do without the thyroid gland. But there's a complication. One of those little cancer cells from your throat broke loose, floated through your bloodstream, and set up a new cancer colony in the

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skull at the base of the brain. It would be too dangerous to operate. But there's still a chance. That's why they sent you here. We deal in atomic medicine.

NARRATOR: Dr. Carraway walks over to the heavy leaden doors of a cabinet and removes two small flasks from a thick metal container.

CARRAWAY: Here, drink this. . . . How did it taste?

JEFF: Like it looks— (Surprised) like a glass of water.

CARRAWAY: It is, Jeff—distilled water. But a little something has been added. Radio-active iodine. Not ordinary iodine, but iodine 131 produced in the atomic pile at Oak Ridge.

JEFF: Am I supposed to drink that other flask, too?

CARRAWAY: No, that's radio-active salt for the accident ward. . . . The iodine you drank should do, way inside your thyroid, what radium and X-rays do on the surface—shoot off millions of beta rays and gamma rays to destroy cancer cells!

JEFF: How will you know if it's working?

CARRAWAY (Laughs): Well, I've got a mechanical detective that'll make even a Special Agent sit up and take notice. But seriously, I'd like you to stay here for 24 hours. Why don't you go down to the commissary and get some dinner. Then go up to the fourth floor and report to Dr. Saunders.

NARRATOR: After Jeff leaves, Dr. Carraway carefully places the flask with the radio-active salt on his desk, and sits down. As he concentrates on Jeff's medical schedule, the door behind him silently swings open, and a tall figure moves cautiously into the room, and poises for a moment behind him. The intruder swiftly raises his hand, and cracks down with a thick metal bar. . . .

SOUND: Chair tumble, body thud

NARRATOR: The huddled body of Dr. Carraway slumps over the side of the chair and drops to the floor.

WINTERS: So, Dr. Carraway. A blow on the head, and now we are ready to finish the task—scientifically. I'm not Alex Winters, an outstanding science journalist, without good reason. First the windows—the room must be airtight.

SOUND: Close windows

WINTERS: Next—we wipe away all fingerprints. So. Now—

SOUND: Hissing of escaping gas

WINTERS: —the Bunsen burner. In a few minutes, Dr. Carraway, the gas from this burner will make your sleep permanent.

NARRATOR: As the gas fumes begin to fill the room, the murderer's throat suddenly tightens.

WINTERS: Choked up strangled coughing

NARRATOR: He looks wildly around. His eye lights on the flask of radio-active salt. He lunges toward it . . . and drinks deeply. . . .

SOUND: Gulping . . . clearing of throat

NARRATOR: . . . then carefully wipes the bottle and puts it down. Swiftly he leaves the room.

MUSIC: Anguished

SOUND: Elevator door closes

JEFF: Excuse me. I'm looking for Dr. Saunders.

SAUNDERS: (Girl) I'm Dr. Saunders.

JEFF: Well, how do you do, Doctor.

I'm Jeff Campbell, Dr. Carraway—

SAUNDERS: Oh, yes, your thyroid. We've a nice room. Come along and I'll show it to you.

SOUND: They walk

JEFF: Why do I have to stay in the hospital?

SAUNDERS: Oh, you don't have to act very sick. It's just because we need at least 24 hours before we can do the test.

JEFF: You mean the mechanical detective?

SAUNDERS: What on earth is that?

JEFF: Dr. Carraway was bragging about it.

SAUNDERS: Oh, he must mean the Geiger counter.

SOUND: Open door

SAUNDERS: There, a nice sunny room.

JEFF: The last time I was in a hospital was in Cairo, Egypt, where they used mosquitoes for hypodermic needles.

SAUNDERS: (Laughs) I think you'll find things a little better here.

JEFF: Back to the Geiger counter. Is that the gadget they used to test the effects of the atom bomb at Bikini?

SAUNDERS: That's right. Wherever there's radio-activity, the counter will reveal its presence by clicking.

SOUND: Phone rings

SAUNDERS: Excuse me.

SOUND: Lift receiver

SAUNDERS: Dr. Saunders. What! Dr. Carraway! Oh, no! The police! Yes!

SOUND: Hang up phone

JEFF: What's the matter?

SAUNDERS: I—I—we'd better go right downstairs. Dr. Carraway is dead.

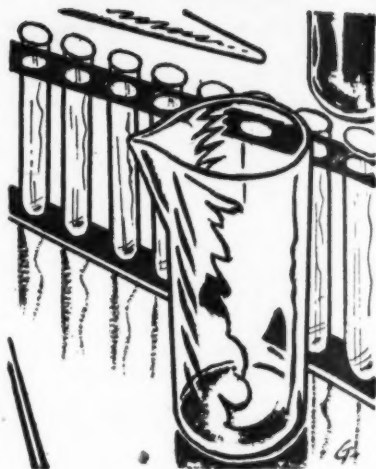
MUSIC: Bridge

JEFF: What's the story, Lieutenant? LT.: This is about as close to a perfect crime as I ever ran across.

JEFF: Perfect crime! There isn't any such thing. . . . Has anything in this room been moved since the murder? . . . What about that flask? It's lying on its side.

LT.: There's not a fingerprint on it!

JEFF: But Carraway had his hands all over it! The murderer wiped this bottle—and why? Because he handled it. And I think—I'm sure—that was the bottle with the radio-active salt. And now it's empty. Dr. Saunders, did Car-



raway use any of this stuff in the last hour?

SAUNDERS: No.

JEFF: (Triumphantly) I knew it! Perfect murder, huh? Lieutenant, your murderer has treated himself to an atomic cocktail! Right this minute that stuff inside him is tapping out a message that we can pick-up on a Geiger counter! I want the story of Carraway's death kept from the newspapers for a while—and I want this island cut off completely from the mainland. Then we can screen every one here with a couple of Geiger counters and put our finger right on the murderer!

SAUNDERS: But you'll have to work fast. Every fourteen hours that salt loses half of its radio-activity. So by 7 tomorrow night, it'll be almost impossible for the Geiger counter to pick up any traces of your murderer.

MUSIC: Bridge

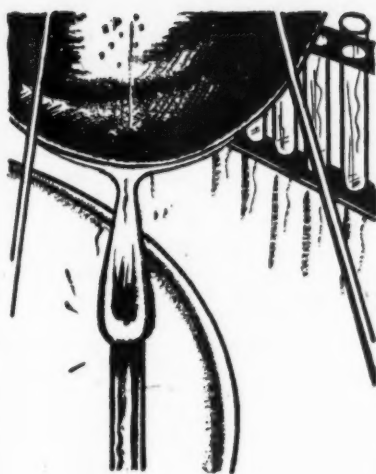
NARRATOR: As the precious seconds tick off on the clock—and the radio-active salt in the murderer's blood stream begins to wane in intensity—the police and Jeff throw themselves into a frenzied race against time. Time, which is the murderer's ally—time, which will eventually wipe out the only conclusive proof of guilt, the clicking of the Geiger counter!

JEFF: But are you sure, Lieutenant?

LT.: I tell you Campbell, we went over this island with a fine-tooth comb. There isn't anybody who hasn't been tested with that gadget! And not a click. I guess that washes us up.

JEFF: (Determined) No it doesn't, Lieutenant. Not yet. There's still a chance . . . if we could somehow lure the killer back here. . . . (Snaps fingers) I think I've got it! Sandy, who's the press agent around here?

SAUNDERS: We don't have anyone on the staff for that. But Dr. Carraway had a newspaper friend he sometimes gave stories to. He's Alex Winters, the science writer.

**Music: Bridge**

JEFF: Wh—what happened?

SAUNDERS: You keeled over in a dead faint. I think that secondary tumor in your brain acted up.

JEFF: What time is it?

SAUNDERS: It's 8:30.

JEFF: 8:30! Got to get out of this bed.

SAUNDERS: Jeff—are you insane?

JEFF: Sandy, Carraway isn't the first atomic scientist to die mysteriously in the last few months. Carl Reynolds fell from a fifth story window at Atomic Center. Frederic Revel run down by a truck. The government's concerned about these deaths.

SAUNDERS: You think it's a plot?

JEFF: I don't know. But I do know that this thing has to be stopped now, while there's still a chance.

**Music: Bridge**

NARRATOR: Five minutes later, Jeff sits in Dr. Carraway's office.

SOUND: Door opens

WINTERS: (Fading on) Hello. I'm Alex Winters.

JEFF: Hello, Winters. I'm Jeff Campbell.

WINTERS: Yes, I know. How is Dr. Carraway?

JEFF: Dr. Carraway is dead.

WINTERS: Dead!

JEFF: Yes. Since 7:00 last night.

WINTERS: I don't get it, Campbell.

JEFF: It's very simple. The murderer left no clues. Our only chance of catching him was to lure him back here. So we had to make believe Carraway was still alive and had to be finished off—before he regained consciousness.

WINTERS: But how do you expect to identify the murderer if he *does* come back?

JEFF: He's a marked man, Winters. This very clever murderer took a little drink of water—perfectly harmless water—except that it contained a minute quantity of radio-active salt.

WINTERS: (Quiet and tense) Go on—go on, Mr. Campbell.

JEFF: Do you know about radio isotopes, Mr. Winters? They give off gamma rays which can be detected by a very delicate instrument—this instrument, in fact. It's called a Geiger counter. I'll show you how it works. I've got some radio-active iodine in me. Should be up in my thyroid by now.

SOUND: Snap switch. Geiger clicking

JEFF: But now if I point it at you nothing will happen. (Pause) Hey-y-y.

...

WINTERS: Probably still picking it up from you.

SOUND: Steps backwards

JEFF: (Fades) I don't think so, Mr. Winters. It doesn't get any weaker as I back away. And that Geiger tube is pointing right at you!

WINTERS: And this gun, Mr. Campbell, is pointing directly at *you*. And this gun has a silencer, and you're my only witness.

JEFF: Winters—why did you do it? What did you have against Carraway?

WINTERS: The same thing I had against Reynolds and Revel—the same thing I've got against all so-called atomic scientists! They're murderers! They've let loose the destructive forces of the universe. They destroyed innocent people at Hiroshima and Nagasaki. . . .

JEFF: Winters, you're wrong. The atomic bomb is nothing compared to the good atomic science can do. If you'd just looked around here, you'd have seen what wonderful things they're doing with atomic medicine. Look at me, Winters. I was given up for dead. Cancer. Carraway gave me hope. Yes, that's right. (Almost hypnotically) Here look—look at me—

SOUND: Scuffle—Grunts

JEFF: (Panting) Now Winters, I'll take that gun—Judo, my friend—

SOUND: Crash

JEFF: Winters, come back or I'll—

SOUND: Volley of shots. Crashing of glass. Off shouts. Running footsteps

LT.: (Fading in) Jeff—are you—

JEFF: (Panting) Did I get him?

LT.: You got him—in the leg.

JEFF: (Ruefully) In the leg! I guess I'd better go back to bed!

MUSIC: Triumphant

SOUND: Door opens, Hospital bells off

JEFF: (Yawns) Hey, what is this?

SAUNDERS: Come on, Jeff. Wake up. Here's your old friend, the Geiger counter—the laboratory model. I want to make that test now. We'll know in a moment. (Pause)

SOUND: Geiger counter clicks

SAUNDERS: Oh, Jeff—it's working! There's plenty of iodine there to get rid of that thyroid tumor—and then we'll be able to attack the other one. You'll have to get many treatments—but this atomic medicine is going to be very good for you.

JEFF: (Laughs) I don't mind the treatments, Sandy. All it means is, you're going to see an awful lot of me!

BOTH: (Laugh happily)

**Spelldown**If an S and an I and an O and a U  
With an X at the end spell Su (Sioux)  
And an E and a Y and an E spell I (eye)  
Pray what is a speller to do?Then if also an S and I and G  
And an H, E, D, spell cide (sighed)  
There is nothing on earth for a speller  
to doBut to go and commit *Siouxeyesighed*.  
"A Treasury of Laughs"

JEFF: Fine. I'll call him.

SOUND: Lift receiver

OPERATOR: (On filter) Operator. . . .

JEFF: Get me Alex Winters. . . . Remember, Sandy, nobody knows yet about Carraway's death except us—

SOUND: Board fade as directed. Ring phone on filter

JEFF: If we can get the murderer to believe . . .

SOUND: Phone rings. Lift receiver

WINTERS: Hello?

JEFF: (Filter) Hello, Mr. Winters? This is the San Sebastian Hospital, Jeff Campbell speaking. We have an important news item on Dr. Carraway.

WINTERS: Dr. Carraway! Yes, yes, what's the item?

JEFF: Early this evening he was attacked in his office, and apparently left for dead.

WINTERS: Did you say *left* for dead?

JEFF: Don't get excited, Winters. He didn't die. He's in a coma, but he's expected to come out of it within the next couple of hours. We're pretty sure he'll be able to name his assailant. . . . Be sure and take care of this news item right away, will you?

WINTERS: (Under-played menace) Yes—I'll take care of it, at once!

MUSIC: Ominous Bridge

NARRATOR: The night crawls by. Finally the warming sunlight glows in Room 305, illuminating the outlines of a human figure lying on a cot . . . while in the dim recess of the room, Jeff and the Lieutenant wait for developments. . . .

JEFF: Everything set, Lieutenant?

LT.: All checked. Dummy in the bed . . . supposed to be Carraway—Geiger counter trained on the space between the door and the bed. Guards all around—the boats are running again—

JEFF: (Excited) The lights! They're getting dim—they're going out—

LT.: There's nothing wrong with the lights! Jeff! You must be—look out!

SOUND: Crash, body thud.





## Test Your READING SKILL

**T**HERE'S a strong dose of excitement in "The Case of the Tick-Tock Murder" (page 13), isn't there? When you read the script, did you gulp it down pell-mell, or did you give yourself a chance to digest every clue?

You certainly shouldn't look on mystery stories as "medicine"—reading work that requires sober studying. On the other hand, you might as well be cramming for an exam for all the fun you'll get out of a mystery if you don't follow the plot intelligently.

**I. This fact quiz tests your understanding of the story presented in "The Case of the Tick-Tock Murder."**

1. Why did Dr. Carraway have the flask of radio-active salt on his desk when the murderer entered the office?

2. How did Alex Winters kill Dr. Carraway? Why was Winters careful to close the windows in the doctor's office?

3. What precaution did Winters take to avoid leaving clues?

4. How did Jeff Campbell figure out that the murderer had drunk the radio-active salt?

5. Why was it especially important to catch the murderer as quickly as possible?

6. What "trap" did Jeff set to lure the murderer back to the hospital?

7. What made Jeff realize that Winters was the murderer?

8. What was Winters' reason for killing Carraway, Reynolds, and Revel?

As you learned from the opening announcement of "The Case of the

Tick-Tock Murder," the producers of this broadcast had a special purpose—to teach you about atomic energy. The script was designed to *inform*, as well as entertain.

**II. These true-false questions will test your understanding of the facts about atomic energy which are given in the story. Mark each statement either T (true) or F (false), and rewrite the false ones to make them correct.**

—1. Dr. Carraway prescribed radio-active iron as a possible cure for Jeff's cancer condition.

—2. If successful, this atomic medicine would shoot off millions of beta and gamma rays to destroy cancer cells.

—3. The purpose of the Geiger counter test was to discover whether there was enough iodine in Jeff's body to attack the cancer successfully.

—4. The test showed that Jeff was completely cured.

You probably realize that this script presents general problems which are far more important than the specific problem of solving a murder.

**III. These thought and discussion questions may help you to clarify a few of the problems that go hand-in-hand with the awesome discovery of atomic energy.**

1. Do you agree with Jeff's statement that, "The atomic bomb is nothing compared to the good atomic science can do"?

2. Do you agree with the reasoning which prompted Alex Winters to murder the three atomic scientists?

Susan's problem, in "Your Heart's

Out of Order" (page 23), isn't a unique one. Every girl has had the experience of waiting, restlessly and breathlessly, for that special phone call. No, what "makes" this story is the author's discriminating use of detail. With rare understanding, she built her story on the important little incidents which are typical of the agonizing business of waiting for the phone to ring.

**I. These completion questions will show you whether you read "Your Heart's Out of Order" with an eye for significant details.**

1. Three incidents in the story which testify to Susan's fear that she might miss Rick's call were \_\_\_\_\_

2. Two sensations which Susan experienced, which convinced her that her heart was "out of order," were \_\_\_\_\_

3. Much as Susan loved her mother, she didn't want Mrs. Carter to know that she was eagerly waiting for Rick to call because \_\_\_\_\_

4. While Susan at first was absolutely confident that Rick would call some time during the day, by afternoon, she \_\_\_\_\_

This week, no lectures on the importance of checking the dictionary for unfamiliar words. Nothing but a test to see whether you did check.

**II. Each of the italicized words is taken from the story. Can you underline the synonym for each word?**

1. *strident*: (a) jaunty; (b) harsh; (c) walking.

2. *nebulous*: (a) vague; (b) woven; (c) enmeshed.

3. *remnants*: (a) ideas; (b) hopes; (c) traces.

4. *pensive*: (a) written; (b) dreamy; (c) unhappy.

5. *apprehension*: (a) anxiety; (b) excitement; (c) understanding.

Answers in Teacher Edition



## TIPS ON READING

**S**O YOU think you know all there is to learn about reading! You've studied the proper attacks for phrases, sentences, details, and paragraphs. You've learned how to organize your reading, and how to summarize it. Your future stretches rosily ahead of you as a long, simple road of merely applying all you know. Is that it?

If you think so, then perhaps you won't mind answering these questions:

How would you read a magazine article to discover whether it contains the two specific facts you need for a report?

How would you read a short story on which you're expected to make a book report?

How would you read a story just for your own pleasure?

How would you read a chapter in your history book which had been given as a homework assignment?

How would you read the same chapter—a second time—just before taking a final exam?

If you've considered those questions thoughtfully and honestly, you come up with this conclusion: *There are many different ways to read.*

Your reading rates might be compared to the gear shifts on a car. You use one shift for light "pleasure" reading; you use another when you're interested in tracking down isolated facts; you use still a third when you're plowing through "heavy" material.

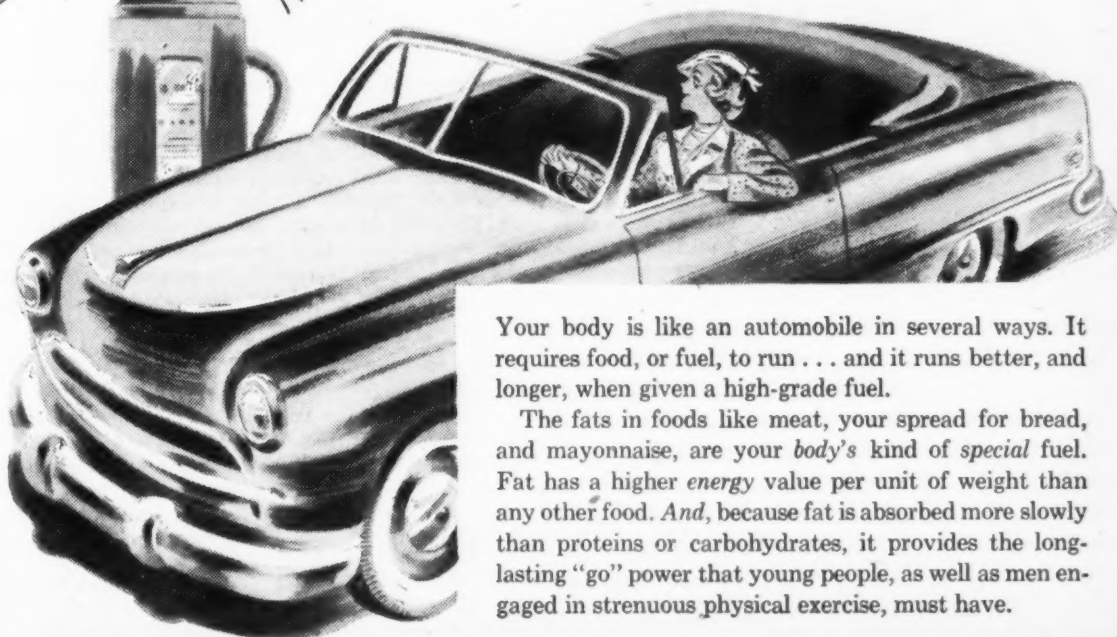
It's not difficult to learn to adjust to these different "reading shifts." You'll learn the "know-how" in the next few reading columns.

During this next week, analyze your reading. Every time you pick up a book, a magazine, a newspaper—even the directions for using a special cleaning fluid—figure out *why* you're reading it. To learn? To be entertained? To review? To find facts? Decide what is the *purpose*—the goal—of every bit of reading you do. Then you'll be all set to learn how to achieve each goal.



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# I Want To Be Myself!

**S**HIRLEY Keegan looked grim, as she walked down the steps of her house and joined her chum, Betty Bost.

"What can I do?" Shirley wailed. "Everyone expects me to be a carbon copy of my older sister Karen. Some of the teachers even call me Karen. It's positively disgusting—"

"Gosh, I'd say it's a compliment, Shirl," Betty said soothingly. "Karen was the most popular girl in her class and she made the highest grades—"

"But I don't want to be like Karen," Shirley said bitterly. "I want to be *myself*. Yet all I hear is Karen, Karen, Karen. For instance, I just asked Mother if I could go to the Thanksgiving Dance. 'Why Shirley dear, you're too young,' Mother replied. 'You're only sixteen. Karen didn't go to a dance until she was seventeen.' It's always the same answer. Karen didn't have a 'formal' until she was eighteen. Karen was always tops in her class in English. Karen never broke a dish. Karen never was too busy to help with the housework, and so on—far into the night! Mother and Dad really mean well, but why did I have to be Karen's younger sister?"

Perhaps you don't have this problem—but you probably know someone who does. What should Shirley—or anyone who has an older brother or sister with an outstanding reputation—do to establish her own individuality?

1. Should Shirley remind her parents that she isn't Karen and that she should be judged by her own merits? Or should she quietly do the best she can, hoping that her parents will gradually recognize her as an individual?

2. What *advantages* does Shirley have because she is the younger sister of Karen? Why should Shirley try to appreciate the advantages of her position? Is it possible that Shirley actually has many of the abilities that her sister has? Could her parents be right in urging her to live up to her full abilities—say, in English? Could her parents be right in not letting her have a for-

mal or a date at an earlier age than they permitted Karen?

## Angling for Grades

**DAN LUDWIG** (to his friend, John Husk): I don't know what to do. Paul Phelps sits next to me in English class and he has the nerve to copy all my answers on tests. He even nudges me and asks me to turn my paper so he can read it more easily. If I covered my paper so he couldn't copy it, he'd consider me a 'heel'—probably even tell me so to my face. I'd lose his friendship. I spend hours doing my assignments while Paul boasts he's never even "cracked the book." Yet, his grades are almost as good as mine.

**PAUL PHELPS** (to Tom Walden): How do I do it—get the grades without studying? Simple. I have "angle vision." I can read Dan's answers as fast as he writes them down. The "dope" is afraid he'll make me mad so he doesn't dare refuse to let me copy his work. I know how to handle weak characters like Dan.

Here's a story that has happened many times. Let's talk it over.

1. Can you sympathize with Dan's desire to be friendly with everyone in class? Has he succeeded in securing real friendship from Paul by letting Paul copy his papers?

2. What should Dan do to solve his



problem? Should he tell the teacher? Should he ask to have his seat changed? Or should he tell Paul to do his own work and refuse to let Paul copy any more?

3. What do you think of Paul's technique for getting passing grades? Is he a "smart operator" who'll probably succeed in life because he's learned how to cheat? Or is Paul actually losing a great deal by not learning how to work his own way through life?

## A Gnawing Habit

Poor Emmy Lou Grubbs. She's on a diet—self-inflicted, you know. Just fruit juice and dry toast for breakfast. Just crackers and a candy bar for lunch. About two o'clock in the afternoon Emmy Lou does get so-o-o-o-o-o-o-o-o-o-o hungry, so she keeps some jelly beans and a box of cheese tid-bits in her locker.

Quite often, on the way home after school, Emmy Lou actually feels faint—as she passes the Sugar Bowl, the favorite soda shop of Central High students. "I think I'll have a glass of milk," she tells her friend, Marlene, as they sit down at the counter. "Upon second thought, maybe that's not enough. Maybe I'd feel stronger—quicker—if I had a chocolate fudge nut sundae."

At home Emmy Lou mopes around. She's too tired to help her mother fix dinner, but she doesn't mind putting the food on the table—the better to "sneak" a bit of strawberry preserves.

At dinner Mr. Grubbs starts to serve Emmy Lou a baked potato.

"Baked potato?" she shrieks. "Creeps, Dad, you *know* I'm on a diet. Why I'd be as big as an elephant if I ate what the rest of you do!"

The questions are:

1. Should Emmy Lou—or anyone—go on a diet without the advice of a doctor? Why so?—or why not?

2. From the above description of what Emmy Lou eats, is she getting a balanced diet? Is she running any risk of damaging her health?

3. Is Emmy Lou right in her theory that certain foods—like potatoes—make her gain weight? Or is it the amount of certain foods that one eats?

4. Is Emmy Lou right in her plan of nibbling, but not eating meals?



# PRACTICE MAKES PERFECT



Vol. 5, No. 7, November 3, 1948

NAME \_\_\_\_\_

CLASS \_\_\_\_\_

## Watch Your Language!

*Tillie likes swimming, weaving, sewing, and to cook.*

Is there anything wrong with that sentence? Does it make sense? Yes, it makes sense, but something's wrong with the sentence anyhow. *To cook* is the villain of the piece. Let's take the sentence apart and see why. Tillie likes four things:

(1) swimming; (2) weaving; (3) sewing; (4) to cook.

Take another look at the list—this time just the *words* themselves. Notice anything out of order? You're getting warm now, aren't you? *To cook* is the only one of the four that doesn't end in *ing*.

They are all *names* of things. Words that are *names* of things are *nouns*. (Remember that from your elementary school grammar?) So Tillie likes three *nouns*—things: weaving, sewing, swimming.

Number four—Tillie also likes *to cook*. But *to cook* isn't a noun. *To cook* is an infinitive.

So, taking a look at that sentence again, we find that Tillie likes 3 *nouns* and 1 *infinitive*. Now, this is a free country. There's nothing in our Constitution which makes it a crime for a girl like Tillie to like 3 nouns and 1 infinitive. But there's something more here than what Tillie likes. It's the *way* you make her sound when you say she likes "swimming, weaving, sewing, and *to cook*." The sentence still makes sense, but it sounds awkward and *unbalanced*. The reader expects another *noun* because the first three things have been nouns. He expects an *ing* word. He's a little disappointed when you slip him an infinitive instead.

How do we fix this? Just give the reader what he wants.

*Tillie likes swimming, weaving, sewing, and cooking.*

Now the ideas in the sentence are balanced. Tillie likes four nouns. Or if you don't want to use nouns, make them all infinitives—like this:

*Tillie likes to swim, to weave, to sew, and to cook.*

Now look at this sentence:

*Jim was famous for his good looks, charming manners, and he was witty.*

The story is the same here. Jim is famous for *three* things: his good looks, charming manners, and his wit (*not* "he was witty").

Now the sentence is smooth and balanced. Suppose you want to keep "he was witty"? Then you'll have to rewrite the sentence like this:

*Jim was good looking, charming, and witty.* (All adjectives this time.)

Mark W and rewrite all the sentences in which the ideas are parallel (similar) but the form is not parallel. Mark C those sentences in which ideas and form are parallel. Two points for each. Total, 20.

(Continued on page 20, column 1)

## Are You Spellbound?

We're still on those words that are misspelled because they're mispronounced. Mind you, now, pronunciation isn't always the key to correct spelling. (We've been over this before—but let's try to get it straight again.) But, in some instances, the *incorrect* pronunciation sets you off on the wrong spelling trail. If you pronounce these words correctly, the chances are that you'll spell them correctly. But this doesn't mean that you can put your "spelling eyes" away in camphor and trust to your ear alone. So, as we continue with these words, get the pronunciation straight, but keep a sharp lookout, too.

1. *Attacked*. The *ed* here is pronounced like *t*—and that's what makes some people put a *t* in the word. Just remember that there's *no t* in the word at all, even though you make a *t* sound.

2. *Candidate*. The thing you want to look out for here is the *candi* part. Carelessness leads many of us to say *cannidate*—and then we spell it that way, too. This is one of those words you're sure to spell correctly if you say it correctly.

3. *Champion*. If you say *champeen*, that's the way you're going to spell it; so don't say *champeen* and you'll be a *champion* speller!

4. *Chimney*. There are only 2 syllables in this word: chim ney. Don't add any syllables. Just say chim ney. If you have any friends who say *chimbley* (yes, some do), you tell them for us that it just isn't so.

5. *Close*. There's no *t* in this word. Just shave it *close*—and that'll take care of any *t* that's hanging around where it shouldn't be.

6. *Congratulations*—to you, if you pronounce it correctly. Watch for the first *t*. It's con grat u la tions.

7. *Cranberry*. Don't let anybody tell you there's an *m* in this word. He's no friend of yours if he says so. Take a good look at this word and say cran berry.

8. *Divide*. That first *i* is pronounced like the *i* in *itch*. It doesn't have an *ee* sound—no matter what you hear some people say. They're the ones who are likely to misspell the word.

9. *Escape*. What's difficult about this one? Nothing, if you say what you see. But our country is full of original artists who just can't let our language alone. They put an *x* into this word and say *excape*. It sounds more hoity-toity, they think. And they spell it that way, too. You be a common, garden-variety sort of fellow (or girl) and spell it as you say it: *es cape*.

10. *Surprise*. There are 2 syllables in this one: *sur prise*. What happens to many of us when we say this word is that

(Continued on page 20, column 2)

(Continued from page 19, column 1)

\_\_\_\_1. We have done two things today: polishing the car and watering the garden.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_2. A good secretary must be gracious, neat, and have tact.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_3. Reading is easier than to write.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_4. One can learn more from a good book than to see a Grade B movie.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_5. It is simpler to tell others what to do than doing it yourself.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_6. I'm skillful in hockey, golf, and to skate.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_7. Gus, our dog, was known for his gentleness, his homely face, and he could catch birds very well.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_8. The main ideas were these: that students should take pride in their school, to support all school activities.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_9. To chin five times is easy; chinning ten times is hard.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_10. I like to play ball, canoeing, and to hunt.

\_\_\_\_\_

\_\_\_\_\_

My score \_\_\_\_\_

(Continued from page 19, column 2)

we tend to drop that first *r*. That's why we so often spell it without the *r*.

**On the Beam**

If you listen to the radio, if you read radio columns, if you're a radio amateur, here are some radio words you'll meet very often. Learn to spell them correctly:

|           |             |            |
|-----------|-------------|------------|
| aerial    | announcer   | antenna    |
| audition  | commentator | dial       |
| frequency | script      | television |

Find the misspelled words in the following sentences. If there are no misspelled words, mark the sentence C. If there is a misspelled word, underscore the word and spell it correctly in the space at the end of the sentence. Two points each. Total, 40.

- \_\_\_\_1. The enemy attackted at dawn. \_\_\_\_\_
- \_\_\_\_2. The Republican party candidate won. \_\_\_\_\_
- \_\_\_\_3. The storm tore down the arial. \_\_\_\_\_
- \_\_\_\_4. Joe Louis is still the heavyweight champion. \_\_\_\_\_
- \_\_\_\_5. Come to the audition at 3 p.m. \_\_\_\_\_
- \_\_\_\_6. Our chimeney needs cleaning. \_\_\_\_\_
- \_\_\_\_7. That was a clost shave. \_\_\_\_\_
- \_\_\_\_8. Frequency modulation is new in radio. \_\_\_\_\_
- \_\_\_\_9. A radio anouncer has a difficult job to do. \_\_\_\_\_
- \_\_\_\_10. Congradulations on winning the race! \_\_\_\_\_
- \_\_\_\_11. Who is your favorite radio comentator? \_\_\_\_\_
- \_\_\_\_12. My mother makes delicious cramberry sauce. \_\_\_\_\_
- \_\_\_\_13. Is there any way to excape? \_\_\_\_\_
- \_\_\_\_14. The Nazis used the technique of devide and conquer. \_\_\_\_\_
- \_\_\_\_15. Radio script writers are well-paid. \_\_\_\_\_
- \_\_\_\_16. The prisoner escaped during the night. \_\_\_\_\_
- \_\_\_\_17. The radio repair man said the antena was broken. \_\_\_\_\_
- \_\_\_\_18. You'll find the station at 1020 on your dail. \_\_\_\_\_
- \_\_\_\_19. We gave him a suprise party. \_\_\_\_\_
- \_\_\_\_20. Television may replace radio. \_\_\_\_\_

My score \_\_\_\_\_



## What's the Usage?

**Pour — Spill.** You'd be surprised at how many people can't use these two simple words correctly. When you *pour* a glass of milk or a cup of coffee for someone, the milk or the coffee stays in the cup or glass. When you *spill* the milk, it lands on the floor or in someone's lap. So you see it makes quite a difference whether you *pour* milk or *spill* milk. You can drink milk that's poured. Spilled milk is for the cat or the mop!

**Stationary — Stationery.** Almost everybody has trouble with these two words at some time or other. It's not hard to see why either. They're spelled exactly the same — except for one letter. That one letter makes all the difference. The bad news for you is that no one has come up with any handy memory gadget that will make it easier for you to know which is which. What you'll have to do is look at each word carefully and try to fix it in your mind. Keep using it in your writing until you have it "down pat."

**Stationary** means standing still, in one place. Anything that doesn't move is *stationary*. A house is a stationary object. It doesn't move. (It shouldn't, anyhow.)

**Stationery** refers to envelopes, writing paper, etc. You go to the *stationery* store and you buy some *stationery*.

**Somewhere — Somewheres.** The correct one is somewhere — no s. If you say or write *somewheres*, you'll find yourself in company that won't do you much credit.

**Gent — Gentleman.** The approved form is *gentleman*. *Gent* is distinctly low-brow.

**Funny.** This means only one thing — amusing. When something is funny, it makes you laugh. It tickles you. But there are many people who find their fun in very strange places. There are some who think everything is hilarious — like the fellow who writes:

1. When the buzz-saw cut off my thumb, I had a funny feeling. (Some fun, eh, kid?)

2. The dying man had a funny expression on his face. (What's funny about a dying man?)

If you mean *funny*, write *funny*. If there's nothing funny going on, then perhaps what you mean is that it's all very *strange, peculiar, odd, curious*, etc.

**Beside — Besides.** *Beside* means by the side of. Ex.: I love to lie beside a gurgling brook. (Don't you?)

*Besides* means in addition to. Ex.: *Besides* being a good football player, Phil is an all-around scholar.

**Illegible — Ineligible.** When you are *ineligible* for the team, that means that you haven't the necessary qualifications such as experience, marks, etc.

When your handwriting is *illegible*, that means that nobody will be able to read it.

You'd better get these two words straight or you'll be writing that your football captain is *illegible* — which means that nobody can read him!

Mark the sentence C if there are no errors in the use of words. If you find an error, underscore the word and correct it in the space following the sentence. Two points for each. Total, 30.

1. Abbott and Costello are funny fellows. \_\_\_\_\_

(Continued on page 22, column 1)

## Shop Talk

"I may not know a lot of words," Dick Stevenson told his chum, Bill Green, "but I'm not exactly ignorant of what *railroad terms* mean. I know a *cowcatcher* isn't an S.P.C.A. official, but I might have guessed that *high iron* was a golf club. You're no better, though. The only *grade* you've heard of is a school grade. *Track pan* baffles both of us."

Dick's mother listened as the boys studied their railroad-trip notes (see p. 26). She suggested that *standard gauge* might be a measurement for lady's hose. Mr. Stevenson snorted. "You boys have only a hazy definition for *crosstie*, *right-of-way*, *roundhouse*, *mailbag catcher*, *coupler*, etc. Phone Uncle Jim for some exact definitions. Jim's on old railroad."

Here's what Dick and Bill discovered the railroad terms really mean:

**grade**—the grade of a track is the rate at which it climbs or descends from level ground.

**crossties**—blocks of wood to which the rails are spiked.

**high iron**—main line track of heavy rail.

**standard gauge**—gauge is the distance between two rails. Standard gauge, used most often, is 4 feet 8½ inches.

**right-of-way**—strip of land on which tracks, signal poles, etc. are built.

**roundhouse**—building where locomotives are cleaned and given light repairs.

**cowcatcher**—a V-shaped bumper on front of engine.

**mailbag catcher**—movable iron arms attached to railway mail cars, swing out to grab mail pouches.

**track pan**—a water trough. Fireman lowers scoop and the locomotive's speed forces water from pan to engine.

**couplers**—automatic devices used to fasten cars together in a train.

Now see if you can fill in the blanks in the following sentences with terms taken from the list above. One point each. Total, 10.

1. The locomotive's \_\_\_\_\_ was damaged in the head-on collision.

2. We'll get water from the \_\_\_\_\_ at the next station.

3. The engine's in the \_\_\_\_\_ for repairs.

4. Most lines have \_\_\_\_\_ rail tracks.

5. Signal poles are on the R.R.'s \_\_\_\_\_.

6. He was going down \_\_\_\_\_ 40 miles an hour.

7. This main-line track is \_\_\_\_\_.

8. Rails are spiked to the \_\_\_\_\_.

9. Freight cars are linked with \_\_\_\_\_.

10. The \_\_\_\_\_ picks up mail quickly.

My score \_\_\_\_\_

(Continued from page 21, column 1)

2. Throughout the performance, he remained stationery.

3. Be careful when you spill the tea. \_\_\_\_\_

4. Somewheres a voice is calling. \_\_\_\_\_

5. Who was that gent I saw you talking to? \_\_\_\_\_

6. Sit down besides me. \_\_\_\_\_

7. A new stationary store has opened on Vale Street.

8. Your handwriting is poor—it's illegible. \_\_\_\_\_

9. You get a funny feeling when your hand is caught in a door. \_\_\_\_\_

10. Beside excelling in tennis, he holds the golf title.

11. If you're not careful, you'll pour the tea. \_\_\_\_\_

12. Did that object move? I thought it was stationary.

13. His signature was illegible. \_\_\_\_\_

14. Somewhere in that room you'll find it. \_\_\_\_\_

15. Unless he gets better grades, he will be illegible.

My score \_\_\_\_\_

My total score \_\_\_\_\_

**Answers in Teacher Edition****Wanted: Slim Syntax**

Dear Editor:

In your September 22 issue you have pictures of Margaret Hauser, *Editor*, William Favel, Lee Learner, and the two cover girls, Jean Merrill and Mary Alice Cullen. You have only a cartoon picture of Slim Syntax. We would like to see a photograph of him.

Shirley McKellyss and Darlene Phillips  
Julesburg (Colorado) High School

So would we! But Slim says (1) he's broken six cameras *trying* to have a photograph made and (2) if his students (he's a teacher in a New York City high school, you know) found out that he's Slim Syntax in *Practical English*, they'd heckle him unmercifully. So — no picture!

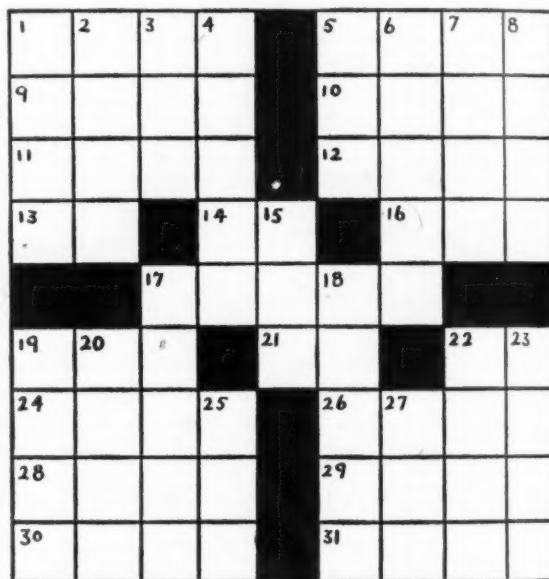
However, we'll do this — for fun. We'll pay \$1.00 to the P. E. reader who writes the best letter describing what he (or she) thinks Slim looks like and what sort of a person he is! Are you game? — Ed.

# What's the Title?

In this puzzle there are ten words that are titles — appellations (that's Mr. Webster's word for it!) or names (that's ours!) given to persons of rank or office: *Sir, Lady, Madam, King, Dean, Duke, Baron, Earl, Dona, and Dama*.

There are 26 more words in the puzzle, making a total of 36 words. Count 3 points for each word and see if you can "break the bank" with a total score of 108!

The answers are in the Teacher Edition of this issue. Next week they'll appear on this page.

**ACROSS**

1. Italian title for great lady.
5. Edge; border.
9. Russian mountain range.
10. *The \_\_\_\_\_ of March* — recent novel by Thornton Wilder.
11. Title for sovereign.
12. Harvest (*verb*).
13. Editor (*abbrev.*).
14. Exclamation of inquiry.
16. Indefinite pronoun.
17. Top edge of cups.
19. Mineral spring resort.
21. District Attorney (*abbrev.*).
22. *You Know Me, —, a* novel by Ring Lardner.
24. British nobleman just below a marquis in rank.
26. Lady of rank (*Span.*).
28. Lily plant.
29. Footless.
30. To tear; also to collect fee for use of property.
31. Numerous.

**DOWN**

1. English noble just below a prince in rank.
2. Dry; barren.
3. *The Tattooed \_\_\_\_\_*, novel by Howard Pease.
4. Horatio \_\_\_\_\_, author of "rags to riches" novels.
5. Title for a knight.
6. Thoughts, notions.
7. \_\_\_\_\_ Stockwell, movie actor; also title for administrative officer.
8. See unexpectedly.
15. Concealed.
17. British noble of lowest rank.
18. Dear \_\_\_\_\_.
19. Burn; scorch; brown.
20. Pallid; wan.
22. In a little while.
23. \_\_\_\_\_ of the Lake, novel by Sir Walter Scott.
25. Allow.
27. Office of Price Administration (*abbrev.*).

My score \_\_\_\_\_

By Florence Jane Soman

# Your Heart's Out of Order

**T**HE MOMENT she opened her eyes and saw the thin morning sun filtering through the curtains, Susan was conscious of a deep core of happiness within her. With a little sigh she turned languorously on her back, closing her eyes against the jarring brightness of reality. Unformed, nebulous thoughts floated lazily in the dim recesses of her mind—drifting vapors that eluded the touch of memory. But gradually the blurred picture of Rick Sheldon took on form and substance and she saw him again as she had seen him last night, standing in the foyer of the Henderson's house with the light shining down on his thin, attractive face. "I'll call you," he had murmured amidst the hubbub of good nights. "Probably tomorrow."

Now her eyes opened suddenly, filled with alarm. Was that what he had said exactly? "I'll call you, *Probably* tomorrow?" Or was it "*Maybe* tomorrow?"

Susan gazed at the ceiling, juggling the two words in her mind. There was a world of difference in their meanings, she thought uneasily. If he had said "probably," she had a good chance of

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hearing from him today; but "maybe" sounded vague—as if he would get around to calling sometime or other—perhaps.

Frowning, she relived the scene from last night with intense concentration. Then her face cleared: he had said "probably." She was sure of it.

Soft, radiant little memories now filled her mind, and she took each one and turned it this way and that, as she would a jewel to catch the light. She remembered the way he threw back his head when he laughed, and the strong line of his jaw, and the lazy rhythm of his body when he walked. Her mind returned to that moment on the sofa when, surrounded by chattering, shrieking young people, they had exchanged a long, slow look that was almost like a kiss.

Now she felt a gathering, rising heat within her, sluggish and sweet, and she rolled over on her stomach and buried her face in the pillow. I've fallen in love, she thought.

Downstairs the telephone trilled faintly. Susan lifted her head from the pillow with a sharp jerk and held it stiffly, her body tense and motionless. After the second ring she was in an agony of apprehension. Was no one going to answer it? Then she heard her mother's faint "Hello?"

The murmuring voice continued in

an even flow and Susan's tense, quivering body slumped gradually. The call wasn't for her. She glanced at her watch and saw that it was ten o'clock. Why, it's early, she chided herself. He probably doesn't even know I'm awake.

Bounding out of bed, she ran over to the mirror, a slim, long-legged girl in crumpled blue cotton pajamas. With her face close to the glass, she stared gravely at her reflection, seeing the soft, unformed features still pink and flushed from sleep. She gazed deep into the fathomless mystery of her own eyes and thought, with a little shiver of awe: This is *me*, Susan Carter, eighteen years old.

Her mother's steadily murmuring voice drifted up to her ears and she frowned uneasily as she moved away from the mirror. How long was Mother going to talk? Suppose Rick was trying to get her number this very minute? A

(Continued on page 24)

**She relived the scene. He had said  
"probably." She was sure of it.**





## Your Heart's Out of Order

(Continued from page 23)

hard, tight lump formed in her chest at the thought. But then her mother's conversation ceased and she heard the faint click of the telephone being replaced. The lump dissolved immediately.

She ran out to the upstairs hall. "Mom!" she called down. "Anna! I'm going into the shower! If there's a call for me, yell up, will you?"

There was no answer—only faint sounds from the kitchen. "Huh" Susan shrieked. "Mom?" At last she heard her mother calling, "All right, all right, I heard you." She returned to her room, singing loudly.

The cool water stung gloriously on her skin, but after only a few moments she thought she heard her mother calling her name. Turning off the faucets, she stood motionless, dripping and shivering a little as she strained her ears. No, she had imagined it. The house was quiet.

She did not turn on the shower again. She dried herself, splashed talcum powder liberally over her sun-tanned body, stepped into a wisp of lingerie and a pair of scuffed moccasins, and pulled a white cotton dress over her head. When she had combed her hair and applied a generous dash of lipstick, she was dressed.

**H**UMMING loudly, Susan ran down the stairs. In the kitchen she nuzzled her mother's warm cheek before she sat down to eat her breakfast. The crisply fried eggs looked delicious, but after she had eaten one of them the thought of Rick and the telephone call made her push the plate away, a churning, sickish feeling in her stomach.

She went into the back yard, slamming the screen door behind her. After the cool dimness of the house, the morning sun fell across her head and shoulders like a warm, golden shawl, and she sat down in a beach chair with a sigh of contentment and abandoned herself luxuriously to memories of last night. What was it he had said when they were standing by the radio? Something about her hair, something like . . .

"Susan!" a voice called from the kitchen. Opening her eyes reluctantly, she saw her mother's comfortable frame outlined behind the screen door. "Go to the grocery store for me, will you, dear? I need a loaf of bread for lunch."

Susan groaned. "Oh, Mom," she said in tones of anguish. "Can't Frank go? I'm expecting a terribly important call."

"Your brother has gone off somewhere," said Mrs. Carter patiently. "It'll only take a few minutes. Instead of

wasting time talking about it, you could be there and back."

Susan untangled her long frame from the depths of the chair. "Oh, all right," she said. "I'm always picked to do everything around here. But if a call comes for me, say I'll be right back. And if you go upstairs or anything, tell Anna, will you, Mom? Be sure?"

Mrs. Carter nodded absently and gave her daughter some change. With a sense of great urgency, Susan walked down the driveway and into the street, taking long, quick strides. She walked in this way along the three short blocks to the shopping district, and inside the dim little grocery store she chafed with impatience as she waited her turn. When the telephone shrilled suddenly, she jumped—and then realization made her relax sheepishly. But she could imagine it ringing at home and Rick's deep voice saying: "May I speak to Susan, please?" and her mother: "Why, she isn't here right now . . ."

**W**OULD he call back later? Suppose he didn't get another chance all day? The dark, terrible thought pulled and clawed at her.

With the loaf of bread under her arm, she hurried home. As she turned the corner on her own block, she began to run, ashamed, but unable to stop herself. When old Mr. Baxter called out from his porch, "Good morning, Sue! You're in a powerful hurry today!" she waved her small package and cried, "My mother is waiting for this!" as if the entire Carter family lay emaciated in their beds, gasping for a crust of the bread she carried.

It seemed to her as she neared the house that a telephone was ringing. But when she ran up the front steps she realized that the sound came from next door.

"Anyone call me, Anna?" she asked the maid breathlessly as she relinquished the bread.

"No'ni," said Anna glumly.

Susan stayed in the beach chair all morning, fitfully reading a novel. The fictional romance of the printed page seemed pale and anemic beside the quivering possibilities of reality. It was still early in the day—far too early for her to begin worrying that Rick would not call at all. The hours stretched before her in a bountiful parade of time, and she was confident that during one of them she would hear his voice. Meanwhile, she could luxuriate in the undemanding present, and every few minutes the book sank slowly to her lap and her head lolled back as if it were weighted. Languidly she gazed at the treetops, her thoughts blurring softly and deliciously, until she

drowsed, drugged by the warm sun and the anodyne trend of her dreams.

A dozen times over, in her imaginings, the telephone rang and it was Rick. She heard his voice; they spoke softly and easily together. He asked to see her that night and she said no, she was terribly sorry but she was busy. The next night, then? His voice was anxious. Yes, she supposed she could see him then. She was charming but a little aloof, so that he would wonder about her and worry a little. That was the way to do it.

The shrill ring of the telephone pierced the air. Susan jerked sharply in her chair. The ring was cut off abruptly by her mother's soft voice.

Then—"Su-san! It's for you!"

"OK," she said thickly. Her body seemed huge and clumsy and she hastily extricated herself from the deep chair, striking her shin sharply against the wood. But she was only vaguely conscious of the pain as she went into the house and carefully closed the door of the breakfast room behind her. For a throbbing second she stared at the receiver resting innocuously on its side—a black, inscrutable mystery that might be concealing Rick's voice somewhere within its depths. With a little shiver she picked it up.

"Hello," she said in a cool little voice.

A high, feminine voice shrilled in her ear. "Hi, Sue! This is Myra!"

Oh, no, Susan thought bleakly. Her heart plunged in a sickening dip of disappointment and she was suddenly aware of the dull pain in her leg. Throughout the long conversation that followed, she tried to limit her talk to lagging monosyllables. The thought that Rick might be trying to get her number only increased her restlessness. When she finally hung up the receiver, it was with the feeling of having been relieved of a heavy burden.

**S**HE started to leave the room. Suddenly she turned to make sure she had firmly replaced the receiver in its cradle. Then, humming loudly and wearing a bright expression, she passed her mother in the kitchen.

"That was the one I was waiting for," Susan said in tones of deep relief as she slammed the screen door behind her. But she stood outside in the sunshine and frowned uneasily, wondering if she had sounded convincing. A grave mistake had been made, she knew, in announcing earlier that she was expecting an important telephone call. Her mother was an understanding woman and unless Susan was on her guard from now on, she would sense that her daughter had a young man on her mind and was waiting to hear from him. This

knowledge she would keep to herself, but her veiled sympathy would flick at Susan's pride, and the secret sharing of the vigil would grate further on the raw edges of her nerves.

Oh, to have the house to herself today! To pace unashamed up and down beside the telephone, to bite her fingernails if she wanted to, to sigh and yearn and strain openly for the ring that would bring to an end this bitter-sweet suspense. But these were luxuries she could not afford. Instead, she must be wary, presenting a smooth, unruffled surface that would cover her pride with dignity.

The sun climbed higher in the sky and Susan moved to the shade. The battered chair became a shelter from appraising eyes; in its sagging depths she was able to shift nervously and gaze at the sky with brooding eyes, whispering formless, yearning little prayers that began and ended with: Please, please let him call. Now, this very minute . . .

**AFTER** a lunch that was dry and flavorless to her palate, Susan retired to the front porch, carrying the book as a justification for her inactivity. But, although she peered into it with sudden absorption whenever she heard sounds from within the house, the words were meaningless.

At frequent intervals she consulted her watch, and this action was invariably followed by a jagged sigh. The morning had gone and now it was afternoon. The first faint cloud of doubt had begun to gather on her horizon, and its surprisingly long shadow fell upon her spirits, bringing with it a chill of foreboding.

She began to worry a little. How could she be sure he would call at all? How did she know that he had been as strongly attracted to her as she had been to him? If their emotional reaction to each other had been equal, she thought moodily, he would have called very, very early this morning. It seemed to her now that every passing hour revealed further the shallowness of his feeling.

The sound of approaching footsteps on the front walk made Susan lift her head in alarm, but at the sight of the plump, sandy-haired girl coming up the walk, she relaxed in deep relief. This was Barbara, her dearest friend, and the only human being whose company could be borne today. To each other they ruthlessly unveiled their innermost secrets, and in the baring of their hearts and minds they each obtained an inexpressible comfort and release. Some of the pressure within Susan eased with the arrival of her friend whom she greeted with affectionate cries.

"I was dying to give you a ring and tell you to come over," she said fervently as Barbara sank down on the porch step. "But Rick Sheldon said last night that he would probably call today and I didn't want to tie up the telephone, even for a second."

Barbara nodded. "Naturally," she said. The tight knot of nervousness within Susan loosened further. Like a patient before her psychiatrist, she plunged into a graphic description of her inner turmoil.

Barbara leaned back obligingly and became the receptacle into which Susan poured her disclosures. Rick's every expression was described minutely, each word he had uttered last night was recalled and reviewed as to possible meanings, shadings and portents for the future. Barbara nodded gravely, murmured sympathetically and offered encouraging comments from time to time throughout the long recital.

There were intervals when Susan's words would die away into silence, and the two girls would stare pensively at each other. But these deep exchanges always were followed by little bursts of nervous, helpless laughter slightly tinged with hysteria.

"Oh Barbie," Susan gasped weakly after one of these outbursts, "you don't know what I'm going through today." But somehow the edge of her strain had been dulled and now she was able to view her position objectively. Seen this way, she and Barbie were both silly girls who were enjoying their silliness; and waiting for Rick to call was merely exciting fun, like reaching for the brass ring on a merry-go-round.

The hours passed, and as the slanting shadows on the grass grew longer, the silences between the two girls became more frequent, broken only by occasional sighs. Susan, glancing at her watch, saw that it was five-thirty. The hours from now until dinnertime were the really significant ones. This was the time when most calls were made, most dates arranged. "If he doesn't call by seven," she brooded, "he won't call at all today."

"He'll call," said Barbara stoutly, rising to leave. But as they stood together on the front walk, a faint melancholy seemed to envelop them both, wrapping them close together in a sisterhood of suffering shared at the hands of man.

"What makes me mad," Barbara burst out furiously, "is that the woman has to sit home and wait, eating her heart out, while the man can call any time he pleases!"

"It's a rotten deal," Susan said. The knot within her had begun to pull and tighten again. "I just wish I weren't so jittery. Really, Barbie, I feel as if I can hardly breathe."

"He'll call," Barbara said again. She gave Susan a wavering, pensive smile before she turned and walked away.

Now a thick, black depression settled over Susan like a heavy cloak. She walked slowly into the house. In the breakfast room she eyed the stolid telephone with an expression akin to hatred. Ring, darn you, she thought savagely, why don't you ring?

Later, in the bright circle of the dinner table, the voices of her family seemed to come to Susan from an immense distance. For her mother's benefit she made a great show of eating, lifting and lowering her fork with regularity and smearing bits of food about her plate. But she consumed very little. During this hour, when her expectation of hearing from Rick was at its greatest, it seemed to her that all the mounting nervous excitement of the day had solidified into a hard lump of suspense that filled her chest. It was half-past six. If he didn't call within the next half-hour . . .

The telephone rang just as dessert was brought in, and fifteen-year-old Frank raced to answer it. Susan lowered her eyes and, with her fork, carefully traced the outlines of a design in the tablecloth. She held her breath.

Frank's strident voice said, "Hi, Buzz! What cooks?" before the closing of the door reduced his words to an undistinguishable mumble.

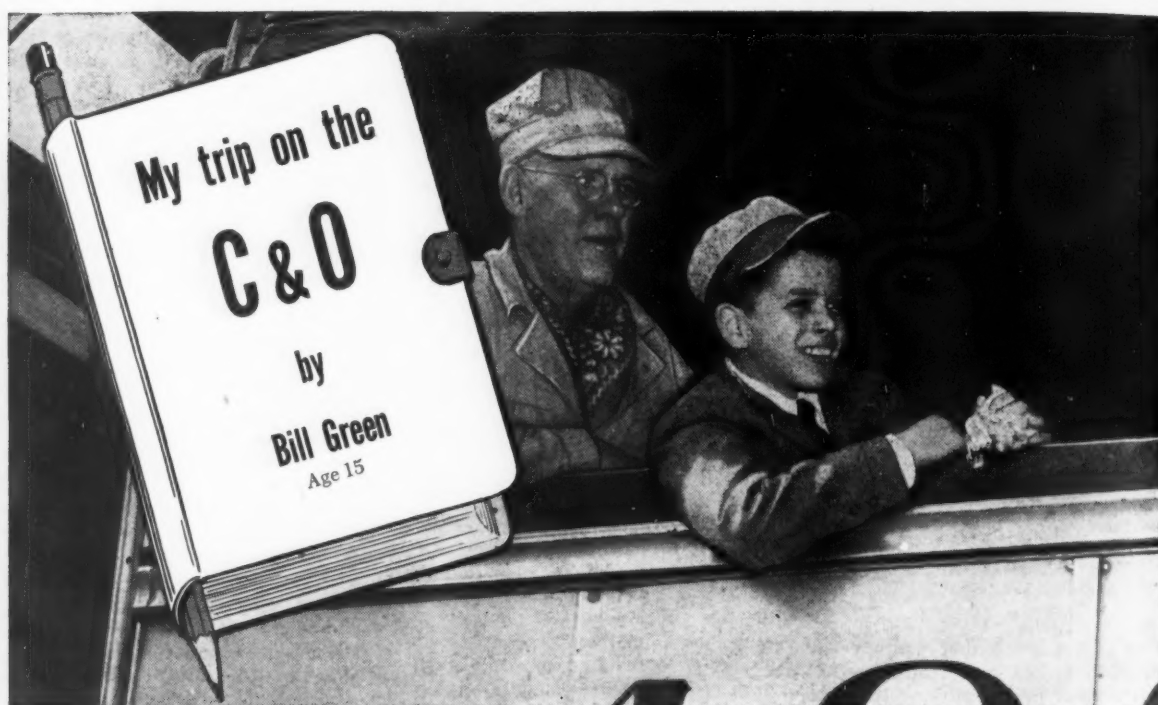
Suddenly Susan pushed back her chair and stood up. "I'm too full for dessert," she said with heavy brightness. "I'll have it later."

**S**HE walked blindly to the porch and sank down on the glider, closing her eyes. She felt inexplicably tired. The smells and sounds of the soft summer twilight drifted to her—newly cut grass, the liquid purring of the water sprinkler in the yard, the whir of the lawn mower next door, the clink of dishes from inside the house. It seemed to her that there was a heavy sadness about the lengthening shadows, the cooling air and the evening sounds—remnants of a lingering, dying day.

I wonder if Frank is still talking, she thought wearily—not that I care if Rick calls any more or not. If he does call and thinks he can still see me tonight, just like that . . .

But she sneaked a look at her watch. Seven o'clock. Weak tears came to her eyes, but she winked them away hastily as she heard sounds in the hall. The creak of the screen door announced the arrival of her parents, and she saw, with relief, Frank was with them.

Mr. Carter, a folded newspaper under his arm, took his glasses from their case and peered through them at the light, frowning, before he put them  
(Concluded on page 37)



(Editor's Note: A 15-year-old boy, whom we shall call "Bill Green," is a member of The CandO Club, a boys' organization sponsored by the Chesapeake & Ohio Railway. The following is his account, in his own words, of a four-day trip taken by a group of about seventy boys. These excursions are arranged by the C & O at minimum cost, in the belief that the youth of America will better understand and appreciate their country if they travel through it and learn it at first hand.)

IT WAS about a month ago that we first heard about the trip. Joe Davis and I were playing ping-pong one day and Ed Mante came up and told us. "Hey, fellows, did you hear about it?" he asked all in one breath.

"Hear about what?" I asked him.

"About how seventy guys are going to be chosen to go on a special four-day trip. The trip's being sponsored by the Chesapeake & Ohio to give us a chance to see some of the historic places most kids only read about."

(I guess that isn't exactly the way he said it, but you get the general idea.)

"And if you don't believe it, look at the bulletin board," he said. We did. And he was sure right.

The trip was from Newport News to Toledo, Detroit, and up into Canada, and fellows from Roanoke, Alexandria, Norfolk, and some other towns were going with us. Some of us older fellows were going along as Group Leaders . . . and Joe and Ed and I decided to apply.

Luckily we all made it. I had to do a little cramming in Math because our grades had to be good in order to go. And Joe had to make up an English exam. But everything worked out okay, and we went, and it was really something. I think I'll just tell you about it as it happened . . . from the time we took off until we got back again. But you'd have to take the trip yourself to realize what a swell experience it really was.

My kid brother took over my paper route, and Dad got off early to drive us to Newport News the afternoon before the Big Day. Joe and Ed rode in our car. Ed actually had his hair combed for once, and Joe was loaded down with a pair of binoculars, a big box camera, and an old carpetbag he'd found in the attic. It was the first time any of us had ever really traveled, and we were all

pretty excited, I guess. Dad left us at the Armory in Newport News, where we spent the night . . . and from then on, we were on our own.

The next morning we started off by seeing the coal piers at Newport News. We all went down together, and it was really very interesting. Some of the coal trains had as many as 160 cars (they call them gondolas and hoppers) and they roll into the yards from Clifton Forge, Va., where they are assembled. The coal, of course, comes from the mines in West Virginia and Kentucky. Each car is tagged with the kind of coal it carries, and according to its destination—which could be anywhere from Boston, Mass., to London, England. Incidentally, the storage yards at Newport News can hold as many as 10,300 coal cars at once. But the coal doesn't stay in the yards very long. The piers some-



Thomas Jefferson's Monticello is a typical colonial plantation

(Advertisement)



times dump more than 1000 cars in one day. Elevators and conveyor cars remove the coal from the freight trains and put it on the barges and ships tied up at the docks.

While we were watching the coal being loaded onto the ship, two officers of a British merchant vessel came along to watch, too. I got to talking with one of them. He was Henry Kane, Chief Engineer of the *Port Sidney*, a British ship which was being refueled. Mr. Kane told us that his ship was enroute from New Zealand to London, loaded with mutton and beef. The *Port Sidney*, he explained, was taking on 1200 tons of coal for the run to England.

"This is good coal," Mr. Kane said, "not like some of the dust we get in England."

We said goodbye to him because it was time to go down to the water front to see the Chesapeake and Ohio merchandise piers. We watched the derricks swing hogsheads of tobacco onto the good ship *Zanzibar* of Plymouth, England. And one of the guides told us that C & O trains bring to Newport News flour and other goods for the U. S. Army in Germany; machinery for Australia and the Far East; automobiles for China; chemicals for all of Europe; and many other things that I have forgotten.

Incoming ships unload Turkish tobacco, manganese, chrome ore, pulp-

We took off at the crack of dawn and had a keen time on the train. Our first stop was Charlottesville, Va. We took a bus from the station to see Monticello, Thomas Jefferson's home, and Ash Lawn, President Monroe's home, and also the University of Virginia.

### How To Understand History

I must say, Thomas Jefferson seemed a whole lot more real to me as I went through his house and garden at Monticello. History books are all right, but there's nothing like seeing the real thing. Monticello is a typical colonial plantation, with its own dairy, smoke house, ice house and stables. Practically everything the family needed—food, clothing, shelter—was produced right on the plantation.

Our train left Charlottesville in the afternoon, on its way to Huntington, West Virginia. The scenery was really beautiful. From the flat coast of Tidewater, Virginia, our train moved up-grade and over the Blue Ridge Mountains, down through the Shenandoah Valley, and then up again over the Allegheny Mountains. At twilight, we were going through the famous New River Gorge—one of the most spectacular sights of the whole trip. As night came on, part of the way was lighted by the glow of coke ovens.

We had most of our meals on the train, and boy—what meals! Ed was the champion eater. Once he asked for doubles on everything, and another time, he ate four dishes of ice cream. We've been thinking of changing his



Newport News is C & O's Export and Import Terminus



### We had terrific meals all the way

wood, copra, bauxite ore and hundreds of other things. And the C & O keeps a constant stream of tank refrigerators and box cars pouring into Newport News, to pick up this cargo and to carry it all over the country.

We went back to the Armory, and went to bed early that night so that we would be up in time to catch our special train first thing in the morning. It was real fun. We horsed around a little in the dorm and, of course, we were all pretty excited, but we finally got to sleep.

At the University of Virginia, we saw the room Edgar Allan Poe lived in (remember "Quoth the Raven, 'Never more'"), and also the rooms used by President Woodrow Wilson when he was a student there.

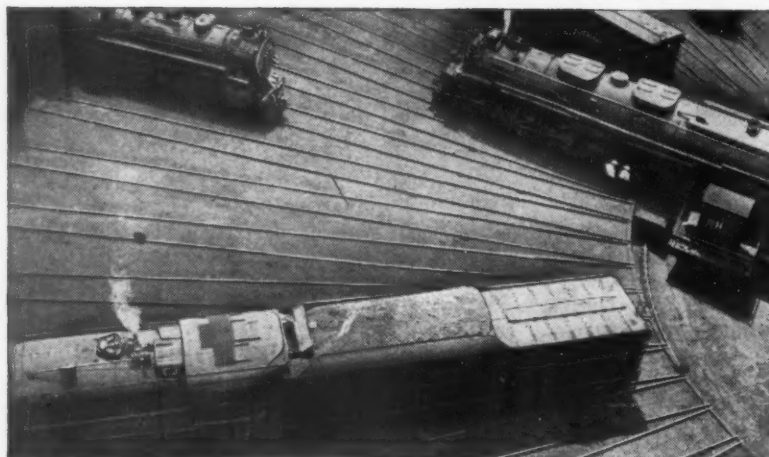
Gee, it would be terrific if kids all over the country could take trains and go visit all the places where history happened. I mean, instead of just reading history books and writing out answers to questions. Of course, where I live, the country is packed with historic places—Yorktown, Williamsburg, Richmond, etc. Incidentally, both Lewis and Clark, who made the famous expedition out West, came from Charlottesville. And did you know that the C & O is called George Washington's railroad? That's because he did the surveying for the James River Canal, and became the first president of the company that owned it. The tow path of the James River Canal later became part of the roadbed of the C & O Railway. George Washington's interests were inherited by Washington and Lee University which now owns a part of the C & O.

name—maybe Stuffy or Tubby would be better than Ed.

When it got too dark to look out of the windows most fellows wrote letters home or worked on their notes of the trip. I played checkers with Joe. Finally we got to Huntington—the largest city in West Virginia—and we spent the night there.

The next day we visited the Chesapeake and Ohio shops in Huntington. Skilled workers were busy overhauling and rebuilding the locomotives for the line. When the engines have run a certain number of miles (200,000 in some cases) they are sent to the Huntington shops where they are completely torn down and rebuilt. We watched the heavy overhead cranes move an entire locomotive in place for overhauling.

We also saw one of the new Chessie coaches, which will be used on a lot of important C & O trains. Oh, brother, what a car. It's really the last word in transportation. It's sort of hard to describe because it's got so many wonderful things in it—I guess you'd have to see one to really appreciate it.



The giant turntable at Russell, Ky., shifts cars all day long

The guide also showed us the new tracks in the yard, which is being enlarged to take care of all of the C & O's expanding business. During the war, most railroads couldn't get the materials or the men to replace worn-out equipment. Now the railroads are spending millions of dollars for repair work and new equipment. The C & O, for example, is even building new lines to such coal mines as those in Kentucky's Big Sandy district and is building new streamliners so it can stay out in front in passenger traffic.

Next we took a bus over to Russell, Kentucky, to see the yards there. It's hard to believe, but they make up over 100 trains every day for runs to the Great Lakes and other places. They've got a 115-foot turntable at Russell, which is used to put the big engines into their "stalls" in the roundhouse.

#### Assembling a Coal Train

We watched workmen rebuilding box cars, gondolas, hoppers, and other freight carriers. The railroad bought some former troop carriers from the Government and was converting them into camp cars to house road gangs when the workers are out repairing tracks.

And at the big classification yards at Russell, we watched them assemble a coal train. The coal cars are of different sizes and hold from 55 to 80 tons of coal. Our guide said that a T-1 engine hauls a 160-car train on the 250-mile run from Russell to Toledo, Ohio, with only a single stop.

We went back to Huntington from Russell and went to visit the Owens-Illinois Glass Plant, where they showed us how glass bottles for soft drinks are made. We watched them form the molten glass into all kinds of different bottles. Old bottles come back to the factory and are melted up in special furnaces. Then the liquid glass is put

in molds and cooled gradually, so that bottles won't break in the cooling process. That night, we took the train to Toledo, where we arrived early the next morning.

After breakfast—on the train—we visited the C & O yards at Walbridge and the docks at Presque Isle (both on the edge of Toledo). Toledo, by the way, is the largest coal port in the world.

Well. At the Walbridge yards there are 115 miles of yard track—enough to handle 10,000 freight cars. We learned that Walbridge handles thousands of cars every day—some for transshipment on the Great Lakes and others which move to various points by rail. In addition to coal, C & O handles a lot of general merchandise freight—grain, citrus fruit, agricultural products, glass, automobiles and parts, and all kinds of other products.

We also climbed into the central control tower. It's situated at a high point (called a hump) in the yard. Freight cars are pushed up to the hump and the cars roll down the other side to tracks, according to their destination.

Presque Isle is quite near to Walbridge, on Maumee Bay, which is an arm of Lake Erie. We went over there and watched a big derrick-like machine

(called a Hulett) scoop up 17 tons of iron ore at a time, from the hold of an ore boat. The ore comes across the Great Lakes from the Mesabi Ore Range up near Duluth, Minn. At Presque Isle, the ore is put on freight cars bound for Ashland, Kentucky, Portsmouth, Ohio, and other places. The Presque Isle docks unload about 1½ million tons of iron ore a year.

#### Lake Shipping

While we were at the docks, a barge was taking on coal for the Ford Motor Company's River Rouge Plant. We watched another lake ship, the *L. T. Dunigan* of Muskegon, take on its first coal. An electric pusher (something like a small locomotive) pushed a coal car toward the elevated platform which towers over the ship. Then a Barney (something like a railroad hand car) poked its long metal snout under the rear of the coal car and pushed the car up the incline to the platform. The coal cars are then automatically clamped to the track. An operator presses a button and the track, coal car and all goes up in the air about 25 feet. The car turns on its side and the coal slides into a huge coal chute. The bottom of the chute is in the hold of the ship and the end of it is made so that it can move back and forth in order to distribute the coal evenly.

The ship was about 565 feet long and rose about 30 feet above the water. It took a 35-man crew to operate it and lots of college boys get jobs for the summer on this and other ships like it.

At one end of the ship was the cabin for the crew. At the other end there was a big derrick used to unload the cargo. The rest of the ship was flat, with just a small iron rail around it.

After seeing the docks at Presque Isle, we took the train to Detroit, Michigan. A special bus met us at the station and took us out to Dearborn to the Ford Rotunda. There we met our guide who was to show us through the River Rouge Plant of the Ford Motor Co.

Some of the kids insisted that the



We certainly welcomed the comfortable berths at the end of day

(Advertisement)

high point of the whole trip was the River Rouge Plant. Maybe. The whole trip was so interesting, it's sort of hard to pick any one place, but the Ford Plant was certainly something to see.

Our guide talked about a mile a minute as we went through the many buildings which make up the plant. "110 acres in the parking lots, 26,000 tons of steel made every 24 hours, 7,000 tons of coal burned every 24 hours." Lots of statistics like that, but I don't remember them all.

### Automobiles and Coal

We saw the coal barge *Resolute* which had just steamed in from Presque Isle, loaded down with cargo. Just a week or so ago, that coal was in some mine in Kentucky or West Virginia. Then it went by train to the yards at Russell, Kentucky, and then to Presque Isle, Ohio. Now it was arriving at Ford's dock at River Rouge.

The coal might be used to make steel. The steel would go into a new Ford or Mercury. A month from now, or even less, that Ford or Mercury might be in my own neighborhood down in Virginia. Or it might be on a freight car bound for shipment to Europe or the Far East.

The River Rouge Plant turns out 5,000 motors every 16 hours. 500 of these motors are assembled into cars at the plant. The rest are shipped to other plants for assembly. It takes 15,000 parts to make a Ford car. There are 850 parts in a Ford V-8 motor. Six thousand companies make parts which are sold to Ford to go into their cars. Many of these parts are shipped by rail to the Ford plants where they are assembled into cars.

The assembly line is 1700 feet long and it's been entirely rebuilt to turn out the 1949 Ford. Different overhead conveyors bring the various auto parts to the main assembly line. The assembly starts with the frame of a car, then the front coil springs are added as the frame moves along the line. Later the entire motor is slid into place. Then

the body of the car slides down on top of the frame and motor; then the wheels are put on. At the end of the line, a mechanic jumps into the car and drives it off the assembly line.

At the Edison Institute, which Henry Ford built in Greenfield Village, we saw a wonderful collection of old carriages, automobiles, railroad engines, and cars. Our guide told us a little about some of the early trains. One early train had a big sail which made the train move if the wind blew from the right direction. One early steam engine called the *Tom Thumb* had a race with a horse-drawn train and the horse won because the *Tom Thumb* broke down.

### Early Railroads

Ministers preached sermons against traveling by rail. They said that trains went too fast for men's health. Farmers claimed that engines would scare chickens so badly that they wouldn't lay and would keep cows from giving milk.

Some early engines threw out hundreds of hot cinders as the train churned along. These cinders would fall on the passengers sitting in open carriages and catch their hats and clothing on fire.

But men with vision worked steadily to improve the railroads and the equipment. Today modern streamliners and fast freight trains crisscross the country. They help to make it possible to produce and market farm goods, machinery, furniture, clothing, and other commodities which we need to maintain our standards of living.

We went by bus from Greenfield Village to downtown Detroit and then crossed the Ambassador bridge for a brief visit to Windsor, Canada.

"Shucks," Bob exclaimed, "the people and buildings aren't any different from those in our own country."

We noticed one difference, though. In the public parks, there were no baseball diamonds or football fields. Instead, we saw a lot of hockey rinks which are very popular in the wintertime.



Toledo, coal capitol of the world

It was our first visit to a foreign country and most of us were pretty excited about it. We looked back across the Detroit River to see the skyscrapers of the great industrial city. The sight was one I won't forget for a long time.

After we left Detroit on the home trip to Newport News, our last big stop was at Charleston, capital of West Virginia. We met the governor and he went with us to visit the House of Delegates. He told us that his first train trip also had been to Detroit.

The fellows from Roanoke got off at Clifton Forge to catch another train for their city. The Alexandria fellows left us at Charlottesville, and the Norfolk fellows came back to Newport News with the rest of us.

And I guess that's the whole story. What a trip! I don't know when I'll get a chance to take another, but I do know this: from now on, Bill Green is going to do some traveling. This country of ours is just too exciting to miss.



The world's largest passenger locomotive is this coal-burning steam turbine electric giant developed by C & O

(Advertisement)





# Careers in Railroading

by Bill Green

**A** LOT of fellows I know are beginning to wonder what they'll do when they get out of school—what kind of work they'll go into. And it seemed to me that my trip on the C & O would give me a good opportunity to find out what railroading has to offer.

I talked to a lot of different people, and learned a great deal. It's amazing how many different kinds of jobs there are. And I didn't know until I took this trip what a wonderful training program many railway companies have to offer.

I first heard about the on-the-job training program when we visited the C & O Railway shops at Huntington, West Virginia. There 350 young men



have signed up for a four-year course which consists partly of school work and partly of work in the shops. Most of them are working to become machinists. Others will finish their four years of apprenticeship as electricians, boilermakers, sheetmetal workers, blacksmiths, and carmen (painters, upholsterers, etc.). In the apprenticeship course at Russell, Kentucky, other fellows are studying for similar trades.

Jim Dickson is an apprentice machinist, finishing his second year. He told me a little bit about the system. In order to be accepted for the training, you must pass a physical examination and a mental test. Many more applicants apply for the training than there are openings.

The mental test consists largely of arithmetic. Typical problems are: (1) How much is  $\frac{1}{2}$  plus  $\frac{1}{4}$  plus  $\frac{3}{8}$ ? (2) Divide 412 into 19776.

The Director of Apprenticeship Training interviews applicants like Jim very carefully before accepting them for training. He is looking for youths who want a *career* with the railroad,

not people who are just interested in a job. He investigates your school record. What kind of grades did you make in high school? What school activities did you go out for? What part-time jobs have you had?

What kind of a fellow are you? Are you steady, dependable? Or are you



the type who doesn't know what you want? The type who is likely to skip school to go to a ball game?

"Railroads," Jim pointed out, "offer a public service. Freight and passengers must arrive on time. Workers must be as reliable and dependable as the famed watches used by engineers."

"What about the pay you receive during your training?" I asked.

"That varies, I suppose, with the place where you live," Jim explained. "Here at Huntington an apprentice starts at ninety-six cents an hour and receives a two-and-one-half-cent-an-hour raise every six months during the first three years. Then you receive a five-cent-an-hour raise. The last six months you get a seven-and-one-half-cent raise. When an apprentice finishes the training for a mechanic, he receives the full mechanics' rate of pay. Right now that is \$1.38½ an hour to start."

"What kind of school work do you have?" I asked.

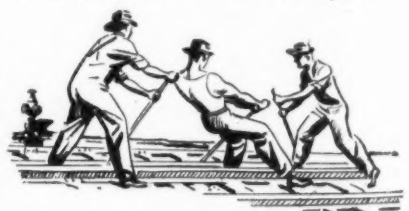
Jim grinned. "Most of the training is on the job; we work with skilled mechanics right out in the shop. Then we sign up for study courses by mail and do the classwork with our teacher right in a C & O classroom here at the shops. I'm taking mechanical drawing, blueprint reading, and math."

"Do other railroads have similar apprenticeship courses?" I asked.

"Many of them do," Jim nodded. "The way to find out is to either write your *state director of vocational guidance* or go down to the employment offices of your local railroad and ask. By the way, you haven't asked me about the age requirements.

"A fellow should be between 18 and 23 years old in order to qualify for apprenticeship training. In some cases, railroads will take younger men, but usually high school graduates are preferred. Men with unusual mechanical ability are sometimes accepted without a diploma. Some railroads give preference to the sons of their present employees when choosing men for training.

"That reminds me of one man in the shop," Jim explained. "His father retired last year after 45 years with the C & O. He, himself, has been with the company for more than ten years. He has a two-and-one-half-year-old son and he's already teaching him to recognize locomotives. He'll be a railroader, too."



"It sort of gets in your blood. You should talk to some of the men here. They're so enthusiastic about their work that you'd think they owned the place."

Railroads, I discovered, hire some young men as laborers—on the road gangs repairing the tracks, in the shops, etc. Such workers receive about \$1.00 an hour. Others are hired as helpers to more skilled workers. Helpers receive \$1.15 an hour in some localities. Some become machine operators on the coal

(Advertisement)



At Newport News I noticed a *messenger boy* riding a motorbike. A similar job is that of *crew caller*. A crew caller scouts around on foot or on a bike for the train crews—the *engineer*, *fireman*, *conductor*, *brakeman*, etc., when it is time for them to report for duty. Crews on call (who must be ready to go out on a run) are found at home or at a Y. M. C. A. or railroad hotel near the railroad yards. After serving in the in-between jobs, messengers and call boys may be promoted to become yardmasters and assistant trainmasters.

Check clerks in freight houses (some are women) check the freight as it



comes from cars against a list that they are given. Checkers receive about \$10 a day.

*Brakemen* help in the switching of cars (pull pins, etc.), give signals, and do other work. As openings occur, senior brakemen advance to the position of *conductor*.

The conductor is in complete charge of the train, and the entire crew receives its orders from him. Before a run, he checks to see that engine and cars have been inspected, that the brakes are in working order, and that the proper signals are displayed. Aboard the train, the conductor is responsible for the welfare of his passengers.

A conductor must have good eyesight and hearing. He must be able to fill out clear, concise reports. In 1947 the average earnings of a conductor were \$4800 a year.

Operating a giant locomotive is a

two-man job—the job of the *locomotive engineer* and the *fireman*.

The fireman, as the engineer's assistant, fires the boiler, watches the steam gauges, and calls out signals to the engineer. His job is hard work. He must keep his balance in the swaying engine cab and toss scoop after scoop of coal into the hungry firebox. Large locomotives are equipped with automatic stokers and many other automatic devices, but on smaller engines the fireman must shovel in the coal by hand.

Those accepted for training as a fireman are usually in their early twenties and have excellent eyesight and hearing. Many railroads also require you to have a high school diploma. In 1947 firemen's salaries ranged from \$3200 to \$4700 a year. A fireman must have at least a year of road service before he may become a locomotive engineer.

The *engineer* "drives" the locomotive and is in charge of it from the time he reports to work until he goes off duty. A steam locomotive engineer sees that



the right pressure is kept in the boiler, that the air brakes are working properly, and that the generators are providing current for the headlights. He regulates the speed of the train, keeping a constant watch on all signals and warnings. In 1947 engineers' annual earnings ranged from \$4100 to \$6200.

At Presque Isle, Ohio, I noticed a young telegrapher at work. He had received his first training in the railroad station in his hometown before coming

to P. I. Now, at 24, he's earning \$300 a month. (Gene Autry, I'm told, was once a telegrapher.)

The railroads employ thousands of file clerks, secretaries, bookkeepers, typists, ticket sellers, etc. Many of these positions are filled by women who have had high school or business school training in office work. Most clerical positions in the railroad, however, are filled by men. In some offices, like those in Newport News, clerks work in shifts. Some work from 7:00 a.m. to 3:00 p.m.; others from 3:00 p.m. to 11:00 p.m. The third shift works from 11:00 p.m. to 7:00 a.m. Applicants experienced in typing and shorthand are favored for secretarial positions. In Huntington,



West Virginia, general office clerks receive \$9.17 a day at first. Advancement is based on qualifications and seniority. They work a forty-four-hour week.

There are hundreds of other jobs in railroading—in the Engineering department, in the Purchasing and Stores department, in the various Traffic departments, and in the yards. There are jobs for doctors, nurses, painters, upholsterers, school teachers and lawyers.

So no matter what a fellow might want to do, there's a pretty good chance he could do it working for a railroad.

I don't know what I'll do—yet. But I'll bet you that a lot of us fellows who took this trip on the C&O will think mighty carefully about a railroad career when we get out of school.

It looks like a swell way to live.

# JAM SESSION



**W**HAT a "Jam Session" we had this week! You really gathered round and gave with the opinions. We are very impressed with the thoughtfulness shown in your answers to our question: **DO TEEN-AGERS TODAY HAVE TOO MUCH OR TOO LITTLE FREEDOM?**

We are proud of your ability to put yourselves in your parents' shoes. On the basis of the good sense you showed in outlining the rules you would make if you were parents, we'll vote you head of the house any day.

We were pleased to hear that only a small minority of you (12 per cent) feel abused with restrictions. We found that 48 per cent of you felt that you had about the right amount of freedom—or that it was a 50-50 situation in which some teen-agers had too much freedom, others too little. Another 40 per cent of you told us emphatically that teen-agers have too much freedom. A selection from among the hundreds of well-expressed opinions appears below.

The question for the next "Jam Session" will be **WHAT FIVE BOOKS BY AMERICAN AUTHORS WOULD YOU RECOMMEND TO A FOREIGN STUDENT?** Tell us, also, which one of the five you think would be most interesting and why.

We received a long letter from a German student the other day. He felt that one of the best ways to find out what democracy really means was to read the work of American writers. But when he visited the American library in Karlsruhe, he was a little floored to discover over a thousand books. He wrote to ask us what American books we felt a well-read person should know.

We'd like to toss his question to you. In selecting five books from among the dozens of your favorites, keep in mind two things: giving the foreign student a picture of life in the U. S. and also giving him an idea of the best in American literature.

Write down your choices and the reasons for them, and mail your list not later than Nov. 15 to Gay Head, *Scholastic Magazines*, 7 East 12th St., New York 3, N. Y. Sign your letters with your name and school address.—Gay Head.

## TODAY'S QUESTION

### Do Teen-Agers Today Have Too Much or Too Little Freedom?

Teen-agers today have too much freedom. During the war, they were given jobs that adults had held before. This made them feel that they could

take part in amusements which heretofore had been forbidden them. Sometimes today, the majority of the crowd at a tavern is under the legal age.

Furthermore, too many boys use their fathers' new, speedy cars. They travel at a terrific rate of speed, causing untold accidents. If parents were firmer, there would be fewer tragedies. Then there are the week-end parties occasionally reported in the papers. We hear that the young people had acquired liquor somehow, and that the party became wild. If I were a parent, I would not allow parties without chaperones.

Laws should be enforced so that a teen-ager who has been arrested for reckless driving would not be allowed to drive any vehicle for a long time. Liquor laws, also, should be enforced; at present, there are too many loopholes for the teen-ager.

Donald Sipprell  
Hopkins (Minn.) H.S.

Teen-agers have plenty of freedom, except in expressing themselves at home. They can't say what they think because their parents think it's disrespectful. If I were a parent, I'd see that my children were on equal terms with my husband and myself. We would discuss and compare notes on problems.

Peggy Bromberg  
Abraham Lincoln H.S.  
Council Bluffs, Iowa

Teen-agers today are given too little freedom. They may take too much but they aren't given enough!

Freedom should be based on trust. I have a cousin who gave her 8-year-old son a room far from hers. "Son," she said, "you can come in as late as you want and come and go as you please." That child will never sneak.

If parents would say, "If you want to drink, start at home," instead of "If I ever find out that you would take a

drink, I'll—," there would be a great many less teen-agers breaking their necks to get liquor. If a couple were started off to a dance with, "What time will you be home?" or "Call us if you'll be late," instead of "I'll give you 15 minutes to get home after the dance!," we wouldn't see a thrill in staying out until the "wee hours."

Bea Habberstad  
Rochester (Minn.) H.S.

I do not think teen-agers have too much freedom, but all the magazines and newspapers are making so much fuss over the teen-agers that they are beginning to think they are a special class of people. They are getting the idea that they can sit back and say, "I'm a teen-ager. Amuse me! Organize a club, sponsor a dance, give me entertainment!"

Wasn't that the trouble with German youth? Hitler told them what to do. They did not think for themselves.

American teen-agers should have enough brains to solve their own problems and create their own clean fun. Wiener roasts, skating parties, 4-H Clubs, card parties, and dances in the home with Mom and Dad helping the fun along are a few things teen-agers might plan.

Deane Goulet  
Sr. H.S., Chippewa Falls, Wis.

I feel that parents should know where their children are and with whom they are. But I do not feel that parents should, as many do, discriminate against their children's friends simply because of foolish prejudices. The teen-age group of today is a very tolerant group as a whole, and I would like to see our generation grow up that way.

Virginia Bayman  
Roosevelt H.S., Dayton, Ohio

Teen-agers have too much freedom on the whole—too much unscheduled time and too much money to spend.

Theta Farnell  
Columbia H.S., Lake City, Fla.

In my family we have always had to abide by the rules my father lays down. We are expected to help with the housework. We are allowed two dates a week, one out and one at home. We have to be home by 11, except

(Continued on page 39)



"IS EVERYONE ready for our big discussion on the question, *Should high school students have part-time jobs?*" Dave Roth asked as he took over the chairmanship of the third meeting of the Career Club.

"Hair-pulling's strictly out!" Sandy Harris warned Pat Williams.

"Look who's talking," Dave chortled, indicating Sandy's brief crew cut. "Fire away, Patty."

PAT: The way I look at it, school's a full-time job. If you make good grades, go out for at least one sport, engage in a few club activities, and reserve some time for an occasional dance or movie, there's no time left for a part-time job. Young people who take such jobs are sure to come to grief—they flunk out in school, wear themselves out physically, or become dull drones because they've no time to join in the gang's social activities. . . .

SANDY: Where, may I ask, is a fellow to get the money to take a girl to the "occasional dance or movie," if he doesn't have a part-time job? Besides, look at the boys in our class who *don't* have jobs. They're the ones who hang around street corners and pool rooms—their hands in their pockets—no jobs, no moola, and no dates!

DAVE: Hey, what is this? A battle of the sexes?

VERA: Why not? Just for argument, let me cite a case—my cousin Tad. Tad was a good student—working for a scholarship to college. He took a job working in a bowling alley from 6:00 to 11:00 every night. In the daytime he could hardly stay awake. His grades went way down; he lost weight; he lost his chance for the scholarship.

DICK: Tad's an extreme case. He let his desire for cents get ahead of his sense. Not *every* part-time job can be wisely fitted into the program. One to three hours' work is enough for a school day. There are many jobs in which you can do this—delivering newspapers, working at a filling station, in a drug or grocery store, etc.

SANDY: That's right. Probably Tad didn't make a time budget—to see that he planned enough time for sleep, for study, and for recreation. Many students make Tad's mistake. They work long hours and then think they can do all the things—dancing, going to movies, listening to the radio—that they did before they had a job. Some social activities have to be cut down. . . .

PAT: Cut out, you mean. And then you become a dull tool with no ability to mix with people.

DICK: Now wait a minute, Pat. One of the main values of a part-time job is that it gives you an opportunity to work with people—in an adult world. You learn how to get along with your boss and your fellow workers, and you

learn how to meet the public. When Anne first went to work in her dad's ice cream store, she was so shy that she jumped at the sound of her own voice. Look at her now—a social leader in school with the right answer for anything—including Sandy "Wolf" Harris.

SANDY: I'll ignore that remark. A part-time job gives a person a chance to earn his own money, and learn the value of a dollar. And when it comes to dollars, who needs them more than a high school girl? I'll bet it costs a fortune to keep you girls in clothes, cosmetics, and whatever else you can't get your date to pay for.

DICK: You hit a homer there, Sandy! I'd also like to point out that part-time jobs give a young person experience—something vitally important when he marches out of school looking for a full-time job. You know how many ads read "Experienced men wanted!"

VERA: What kind of experience do you get cleaning old Mrs. Aumert's cellar, sorting junk at the city dump, or washing automobiles?

DICK: You learn how to follow directions. Too many students don't realize that in addition to bringing in the ready cash, most jobs give you some kind of vocational experience. I might add—a student should always have a work permit and avoid any job which might involve injury to his health.

SANDY: The important thing to do is to look around as you work to see what jobs might interest you as a career. You learn salesmanship in stores; mechanical work in garages and filling stations; florist's work in greenhouses. By the trial-and-error method, you can discover which jobs most interest you *before* you're through school and have to earn all of your living.

PAT: Okay. You can do that right in school. You can get vocational experience by working in the school office, library, or cafeteria; by making stage settings for plays; by making posters for publicity purposes. All such jobs don't pay money, but they give you practical work experience.

VERA: You can also get experience right in the classroom. In math you learn how to figure. That helps to qualify you for making change as a salesman or as a cashier. In commercial courses, you learn how to operate office machines.

DICK: Granted. Such experiences are important *if* (and that's a big word)



**Crisis!! — one good reason for having a part-time job say the boys.**

the student realizes their value. Often he doesn't think of it that way. He thinks of math as the next ten problems for tomorrow—just problems. Typing class means typing "A *sad* lad can *add*," etc. Now if he goes out and gets a job where he *has* to make change or *has* to do typing, suddenly everything clicks—he sees the usefulness of what he's learning in school. Result? He goes back to school and does a better job than ever.

PAT: Mr. Chairman, our time is up; I suggest we adjourn and let one of these working men with the fat wallets stake us all to sodas at Nick's.

SANDY: See what I mean!

VERA: This discussion has been worthwhile, and I'm willing to agree with the boys, that part-time jobs are valuable—if you have a time budget and can fit your job into your workday without slighting your school work, and without cutting out all recreation.

Dave shook Vera's hand. "How could you argue against part-time jobs with a straight face—you, with a paying job in the school office!"

Vera grinned.

—WILLIAM FAVEL, Vocational Editor

## THE

## ★ TEEN AGE BOOK CLUB

## NEWS

## Love That Library!

SOMETIMES you find the most *amazing* things in a library — and I don't mean the Dewey Decimal System. Ted Stokes, my cousin from Detroit, wrote me last week about the wonderful "facilities" his high school libe has.

It seems that over a period of months Ted became conscious of one name — feminine — on the library cards in most of the books he withdrew. Being a normally curious male, Ted took to reading three books a week instead of two — and *still* that name ahead of his on the library card. Finally, convinced that he and this unknown girl had a great deal in common, Ted began to operate.

Latest flash from Ted: "At this reading, an exchange of class rings has been effected, and things are going smoothly!"

Who said you couldn't improve yourself by reading???

• • •

WHEN our T-A-B Club met at the libe last night we saw the good news on the bulletin board — the announcement saying that the national T-A-B Club is going to sponsor the Review Award Classification of the 1949 Scholastic Writing Awards Contest.

When Joe Dana read the announcement, he said that the contest would be a walkaway for T-A-B Club members — because we're so used to spouting opinions on books.

I had to tell him that the word "review" didn't apply only to books. The purpose of this department of the Scholastic Writing Awards is to encourage *all* kinds of critical writing. You can win a prize for writing a review of a movie, play, radio program, concert, dance recital, or art exhibit.

Joe still claims his chances are good. (Of course, he doesn't know I'm writing a critical comparison of the movie versions of *Hamlet* and *Macbeth* that's going to make Shakespeare turn over in his grave with envy — maybe.)

★ ★ ★

## A Message from Harry Hansen to T-A-B Club Members

Of the writing of books, there is no end — and no one knows this better than the book reviewer who chooses books for comment from the tumbling stream of volumes that never dries up. Harry Hansen, book reviewer for the N. Y. *World-Telegram*, says he trained for his job by reporting on the first World War and the Paris peace conference, after which he began reviewing a book a day.

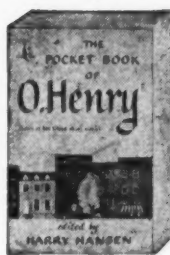
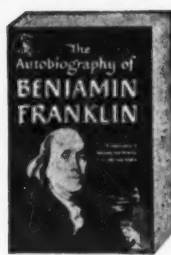
"But I began accumulating a library as a boy," he says, "buying Stevenson's *Treasure*



*Island* for ten cents; picking up Dickens in paper covers, and having a wonderful time with Mark Twain and Bret Harte.

"When I turned to reviewing, the poetry renaissance was booming in Chicago; Carl Sandburg would tell me some new facts he had discovered about Lincoln; Ben Hecht would spin his tale. Gradually I found biography and history my favorite reading. But I have never lost the sense of adventure that comes when a new book and a new author appear for the first time."

Nick Martin



## ★ ★ ★ Voted Most Likely To Be Re-Read

... T-A-B CLUB books! They're as high in entertainment value as they are low in price—25c a book, and a give-away dividend for every four you purchase. T-A-B CLUB offers you five books a month to choose from, something for every taste, and here's all you have to do to get in on the deal:

Read about the November T-A-B CLUB books on these pages. After you have made your choice, check on the coupon below those you wish to purchase and hand the coupon, along with 25c for each book ordered, to your T-A-B CLUB secretary. If, by some terrible mischance, you do not have a T-A-B CLUB in your school, you and your friends may pool your orders and send them in. (The price is still 25c per book for an order of ten or more books.) Or, probably, your teacher will be glad to collect your coupons and order the books for you. Here the same rule applies—a minimum order of ten books, (and cash must accompany all orders).

To secure T-A-B CLUB dividends, however, you *must* join your local T-A-B CLUB. But then, why not? It's fun to share reading experiences with your friends, swap ideas (and books) with them. Some of the world's greatest theories evolved in just that way.

If this is your first introduction to T-A-B CLUB, you may want to secure back issues of this magazine and read about the September and October books, which may be ordered with the current titles.

So why not order your T-A-B CLUB books today? That's just another way of saying—"Why not enlarge your circle of friends, your mental capacities, and your personal enjoyment of leisure hours?"

### BOOKS FOR NOVEMBER

#### 1. THE SCARLET LETTER Nathaniel Hawthorne

Roger Chillingworth, an aged scholar from Amsterdam, arrives in Boston to find his young wife Hester upon the pillory, her babe in her arms, upon her breast the scarlet letter "A" which she has been condemned to wear for life—because she has committed adultery. She refuses to name the father of her child. The story of early Puritan society is one of the few classics which 19th century America added to world literature.

#### 2. THE AUTOBIOGRAPHY OF BENJAMIN FRANKLIN

We all know that Benjamin Franklin discovered the lightning rod, was publisher of one of the first newspapers, and a signer of the Declaration of Independence. But, as we read his own story, an idol becomes a human being. We laugh at his sharp wit and learn to love this wise man who rose from obscurity to fame, but signed his last will and testament—"Benjamin Franklin, Printer."

#### 3. THE POCKETBOOK OF O. HENRY Edited by Harry Hansen

Do you like surprise endings? If you do, you will like O. Henry's stories! William Sydney Porter (pseudonym, O. Henry) wrote 250 short stories. Almost all of them have a sudden, gay twist at the end. This volume contains 29 of his very best. Don't fail to read "Two Thanksgiving Day Gentlemen" before this Thanksgiving, and join the many who read "The Gift of the Magi" before *every* Christmas.

#### 4. THE GREEK COFFIN MYSTERY

Ellery Queen

George Khalkis, famous art dealer, dies of heart failure. After the funeral, it is discovered that his will is missing. Inspector Queen and his son, Ellery, suggest opening the coffin. There they find not one body, but two! There is good use of the analytic-deductive method in the surprise solution. What is that? You will know after you finish this lively yarn.

#### 5. HIGH TENSION William Wister Haines

This is a novel with a "high tension" plot about the men who work with "hot" wires—the electric power linesmen. These are the danger-loving pioneers who have replaced our cow punchers and Indian fighters. They live a romantic life in a rough man's world. Haines also wrote that successful Broadway play, *Command Decision*.



### Teen Age Book Club November Titles

|   |                                    |
|---|------------------------------------|
| 1 | THE SCARLET LETTER                 |
| 2 | AUTOBIOGRAPHY OF BENJAMIN FRANKLIN |
| 3 | THE POCKET BOOK OF O. HENRY        |
| 4 | THE GREEK COFFIN MYSTERY           |
| 5 | HIGH TENSION                       |

▲ Check titles wanted above

then hand in with 25c for each book ordered

NAME .....

\*DO NOT MAIL THIS TO NEW YORK. IT IS TO BE RETAINED BY YOUR T-A-B CLUB SECRETARY.



## Short Shots

**A**T LEAST three Midwest high schools will always remember October 2 as Black Saturday. On that day Roosevelt, of East Chicago, Ind., had its 34-game winning streak snapped by Reitz, of Evansville, 34-7; Maryville, winner of 29 straight (all-time Kansas record), was bumped off by Manhattan, 13-6; and Oak Park, unbeaten in its conference (Illinois) since 1944, was dropped by Highland Park, 6-0.

**Longest winning streak** still going, so far as I know, is the 39 in a row chalked up by Elkader (Iowa) High. On the other end is Oblong (Ill.) High with 27 straight defeats.

**"Here's an L of a baseball team,"** writes Pete Button, of Roscoe, N. Y. **Infield**—Lupien, Lohrke, Litwhiler, and Lipon; **outfield**—Lindell, Lowrey, and Lockman; **battery**—Lemon and Livingston. Pete also lists 12 subs and a manager, Ted Lyons.

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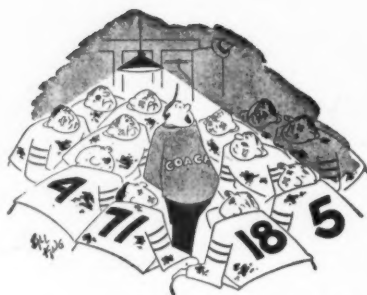
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Lather-massage twice daily with Cuticura Soap (more often if skin is very oily), then at bedtime apply Cuticura Ointment to help clear up externally caused pimples, ease out blackheads. Cuticura Soap and Ointment are fragrant, scientifically medicated. Buy today!

**CUTICURA**



Bill King in Saturday Evening Post

**"I recall a line from Tennyson . . ."**

**Warren Bonin**, "a faithful reader" from Brooklyn, N. Y., wants me to take a look at his K club. **Infield**—Kluszewski, Kozar, Kerr, and Kurowski; **outfield**—Kiner, Keller, and Kokos; **battery**—Kramer and Kluttz.

**Enough is too much, men.** That makes five plates of all-star alphabet soup—M, S, R, L, and K. Let's play some other game—like winning streaks. Know about any schools that have a long streak going? Let's hear from you.

**Basketball fans** will be looking up at the U. of Kansas freshman five next season. It has a seven-footer in Clyde Lovelette, fresh out of Garfield High, Terre Haute, Ind. Reverse Clyde's name and you have a war cry: "Lette-Love do it!"

The U. of Iowa frosh five will field a 6-foot, 10-inch Darling—first name, Chuck—who used to dunk 'em for South High, of Denver, Colo.

**Two Phillies' rooters**, George Eastwood and Henry Alberts, from Hammondsport, N. Y., want me to put in a plug for their good friend, Jack Graham, of the San Diego Padres.

Although Graham played in only 129 games, due to injuries, he smacked 48 home runs, batted in 138 runs, and was voted the most valuable player in the Pacific Coast League.

**Here's a prediction:** By 1951 the Philadelphia Phillies will win a pennant. Last season they fielded one of the youngest teams in the majors, including the "rookie of the year"—Richie Ashburn—and clouter Johnny Blatnik. And they're still grabbing all the young talent in sight.

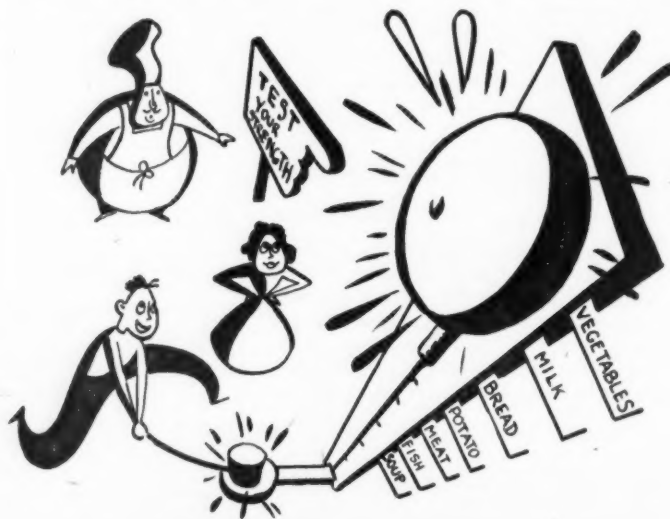
Latest to be signed is Ronald Mrozinski, a young southpaw pitcher credited with striking out 111 of 190 batters he faced at White Haven (Pa.) High School last year.

The Phillies sure know what they're doing. Most of their present pitchers, like Schoolboy Rowe and Dutch Leonard, are older than Bunker Hill; and the Phillies are not waiting until they die of old age to replace them.

—HERMAN L. MASIN, Sports Editor

## TO YOUR GOOD HEALTH

Fifth of a series of tips on health and nutrition. Look for this feature every week.



**RING THAT BELL, BROTHER!**

You'll come out on top every time if you eat a well-balanced dinner. That means vegetables as well as meat, potatoes and dessert. You need those vegetables for vitamins and minerals.

## Your Heart's Out of Order

(Continued from page 24)

on. Then he looked down at Susan.

"What's the matter with you tonight, hm?" he asked gruffly, shaking out his paper. "Kind of quiet, aren't you?"

"I'm just tired," said Susan dully. "Awfully tired."

"Tired!" he said, sinking heavily into a chair. "I'd like to know what makes you tired! It beats me—"

"Leave her alone, John," Mrs. Carter interrupted. "Sometimes you can get tired just doing nothing. And she was up late last night, too."

Susan gave her mother a weak, grateful smile. She's so sweet, she thought. Of course, she doesn't understand, but she's sweet.

The telephone rang.

"I'll go," said Susan faintly. Her legs felt shaky as she walked into the dim hall, thinking: It probably isn't, but if it is, be cool and a little aloof . . .

In the breakfast room she lifted the receiver with an unsteady hand and said tremulously, "Hello?"

"Sue?" A man's voice, deep and husky.

"Yes?"

"How are you? This is Rick Sheldon."

"Oh Rick . . . How are you?"

"Swell. Look are you doing anything tonight?"

"Not a thing."

"Then suppose I pick you up in half an hour. All right?"

"Fine."

There was a faint "So long," and a click.

SUSAN put down the receiver dazedly and stared at it in some astonishment. Was this what she had waited for all day in such an agony of suspense? This brief moment, the few clipped words? Yet she had her answer in the sudden, leaping happiness that caught at her throat.

Lightly, effortlessly, she walked to the porch again and carefully closed the screen door behind her. Her father was hidden by his newspaper, Frank sat on the top step, and her mother rocked slowly in the chair. With luminous eyes, Susan gazed at them and at the wide, pretty street, the sun-streaked lawn, the little shower of water that sprinkled the grass. How beautiful it was—how inexpressibly beautiful!

"Mom," she said breathlessly. "I'm going up to change. I have a date with an awfully nice boy that I met last night at Carol Henderson's party. Rick Sheldon, his name is. You'll like him."

"That's nice, dear," said Mrs. Carter comfortably, rocking gently.

Her father looked up from his newspaper and frowned. "I thought you were so tired," he said.

"Tired?" said Susan in a puzzled voice. Her cheeks were flushed, her energy brimming and spilling over.

"Tired? Oh, no!"

"But you said—"

"John," Mrs. Carter broke in softly, "leave her alone. Susan, wear your green Shantung dress. You look so pretty in it."

Susan pressed her glowing cheek against her mother's. "I love you," Susan whispered faintly. Then she was gone, the screen door slamming noisily behind her.

Mrs. Carter rocked in silence for a few moments. "You know," she said finally, "I wouldn't be a girl that age again for anything in the world."

Her husband gazed at her over the top of his paper with some astonishment.

"You wouldn't?" he asked. "Why in the world not?"

Mrs. Carter sat motionless in her chair, gazing into the street with eyes that were soft with memory. For a moment she seemed to drift back to the dim, almost-forgotten circle of her girlhood. What she glimpsed there made her smile a little, but it was a smile of gentle sadness and pity. She did not answer her husband's question.

### Tough!

The Washington Biological Survey, which puts metal bands on wild birds to study their migratory habits, recently ordered new bands with different wording. They now read: "Notify fish and wildlife services, Washington, D. C." Formerly the bands said simply, "Wash. Biol. Surv." Unofficial explanation of the change: One irate taxpayer's letter complained, "Sirs: I shot one of your pet crows and followed instructions. I washed it, I boiled it, and served it. It was terrible. Stop fooling the people."

Irving Hoffman in "Readers Scope"

### Soup Story

Will Rogers and Percy Hammond once argued about the proper way to eat soup.

"Tipping the plate away from you is etiquette," said Hammond.

"That ain't etiquette," Rogers replied. "That's protection!"

Magazine Digest

### Tact

Mikhail: "You look positively beautiful tonight."

Elsie: "Oh, you flatterer!"

Mikhail: "No, it's true. I had to look twice before I recognized you."

### Crowning Glory

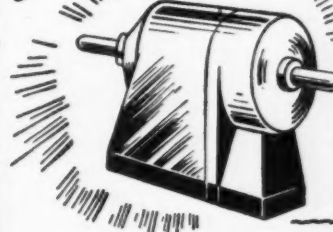
Mo: "What is the outstanding contribution that chemistry has given to the world?"

Flo: "Blondes."

The Public Speaker's Treasure Chest

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Fill in the coupon below and mail it with your check or money order for \$2. You will receive your motor by return mail with full instructions and suggestions to help you get started in this toy award plan, and also a contract for your protection. Nationally known engineers and scientists will judge the designs. Don't tell us your ideas until you receive your contract.

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Dept. 5

## What Are 'Approvals'?

Scholastic Magazines accept stamp advertisements only from reliable and trustworthy stamp dealers. Our readers are advised to read an advertisement carefully before sending money for stamps. If the advertisement mentions the word "approvals," the stamp dealer will send you in addition to any free stamp or stamps you pay for in advance, a selection of other stamps known as "approvals." Each of these "approval" stamps has a price clearly marked. If you keep any of the "approval" stamps you must pay for them and return the ones you do not wish to buy. If you do not intend to buy any of the "approval" stamps return them promptly, being careful to write your name and address in the upper left-hand corner of the envelope in which you return the stamps.

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CRYSTAL STAMP CO., Littleton 11, N. H.

### WOW!! \$10.00 WORTH OF FUN - ONLY 10¢!

What a treasure hunt! Big package 500 Foreign Stamps from foreign missions, other sources. Includes Stamps from Africa, South America, Free French, Cape Juby, Palestine, etc. Includes airmails, commemoratives and stamps worth up to 30¢. This offer sent for 10¢ to Approval Applicants only—one to a customer.

JAMESTOWN STAMP CO., Dept. 12, Jamestown, New York

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## The STAMP and the STORY

HOW PORTUGAL GOT BRAZIL

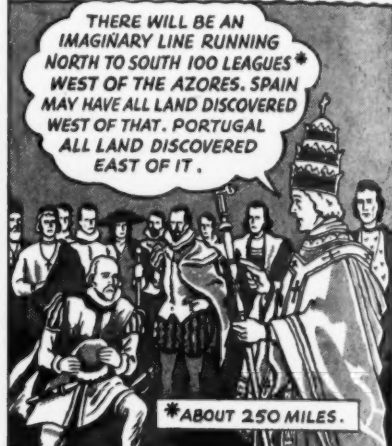
1493...NEWS OF COLUMBUS' DISCOVERY, THEN BELIEVED A NEW ROUTE TO THE RICH LANDS OF THE EAST, REACHES KING JOHN OF PORTUGAL.....



NOW WE KNOW NOT WHICH ARE OUR LAND'S OR SPAIN'S.

LET US ASK A SETTLEMENT FROM THE POPE.

WEEKS LATER ---- BEFORE POPE ALEXANDER VI ...



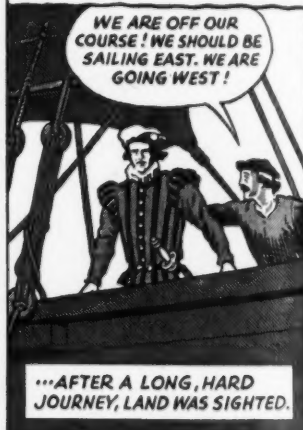
THERE WILL BE AN IMAGINARY LINE RUNNING NORTH TO SOUTH 100 LEAGUES WEST OF THE AZORES. SPAIN MAY HAVE ALL LAND DISCOVERED WEST OF THAT. PORTUGAL ALL LAND DISCOVERED EAST OF IT.

\*ABOUT 250 MILES.

BUT THE PORTUGUESE WERE NOT SATISFIED...IN 1494, PORTUGAL AND SPAIN MET IN Tordesillas, Spain, AND AGREED UPON A LINE RUNNING NORTH AND SOUTH, 370 LEAGUES WEST OF CAPE VERDE ISLANDS. SPAIN COULD CLAIM ALL LAND SHE DISCOVERED WEST OF THIS LINE OF DEMARCATION...AND ALL LAND DISCOVERED EAST OF IT SHOULD BELONG TO PORTUGAL.



1500...PEDRO CABRAL'S FLEET OF PORTUGUESE SHIPS SAIL TO ESTABLISH TRADE WITH THE EAST INDIES...

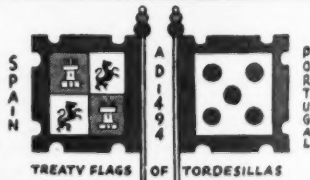


WE ARE OFF OUR COURSE! WE SHOULD BE SAILING EAST. WE ARE GOING WEST!

...AFTER A LONG, HARD JOURNEY, LAND WAS SIGHTED.



I CLAIM THIS LAND FOR PORTUGAL!



TREATY FLAGS OF TORDSILLAS

IN 1932, BRAZIL ISSUED A SERIES OF STAMPS COMMEMORATING THE 400th ANNIVERSARY OF THE FOUNDING OF SAO VICENTE, ONE OF THE FIRST SETTLEMENTS IN BRAZIL. ON THE 20 REIS STAMP SHOWN BELOW, APPEARS A MAP OF SOUTH AMERICA AND THE LINE OF TORDSILLAS.



CABRAL WENT ON TO INDIA. PORTUGAL MADE NO REAL SETTLEMENT OF BRAZIL FOR SOME 30 YEARS...

Text by Rena Hamelfarb

Drawings by Walter Gail



## Jam Session

(Continued from page 32)

on special occasions. Before we can go out with a boy, he must call and meet our parents. Most of my friends have to follow similar rules, and none of us mind.

Dorothy Beers  
Gainesville (Fla.) H.S.

I think teen-agers in our city have enough freedom, although there is a curfew at 11 o'clock. We don't, however, have enough recreational facilities. The Y.M.C.A. is open only to members, and the parks are closed at six.

Thomas Johanson  
Evanston (Ill.) Township H.S.

In our school students are given two or three hours of studying per night. In our senior class about 40 per cent of the students have part-time jobs, which also cuts down our leisure time. No, we don't have enough freedom.

Joan Macfarlane  
Jamestown (Wis.) H.S.

Almost all teen-agers have too much freedom. Few stay home evenings. There are too many movies, dances, and parties. In some cases, teen-agers aren't even with their families for meals.

Robert Majak  
St. Mary's Academy, Dunkirk, N.Y.

Today's teen-ager has a large amount of freedom, a by-product of our American beliefs. This is fine and wholesome, unless it becomes detrimental to ourselves or others. We are often inclined to be foolhardy and impulsive when "on our own." Therefore, parents should tighten up on certain liberties, such as driving the family car.

Peter Barry  
St. Francis College, Biddeford, Maine

As a rule we have too much. We are given plenty of unearned money; some of us have our own cars; we stay out too late at night; and in general do as we please, often neglecting our school and home duties. I'd feel lost if some of my privileges were taken away, although it would be for my own good.

Janet Rawlings  
Preston (Idaho) H.S.

Teen-agers today *do* have more freedom than they have ever had before. Teen-agers need a certain amount of freedom, for they must develop responsibility and self-reliance. The amount of freedom should be determined by a teen-ager's parents on the basis of how well he uses that freedom.

John Yanick  
S.S. Cyril and Methodius H.S.  
Detroit, Mich.



## Hard to Tell

Joe: "What's the difference between an orange and a yo-yo?"

Shmoe: "I don't know."

Joe: "You'd be a fine one to send after a dozen oranges!"

Canadian High News

## Superstitious

Moe: "Is it bad to have a cat follow you?"

Joe: "That all depends on whether you're a man or a mouse."

Jackson Journal

## Sentimentalist

A St. Paul banker chuckles when he tells about the woman who approached a teller's window and asked if he'd please cash her husband's check.

"Certainly," smiled the teller, "but you'll have to endorse it first."

The woman puzzled at first, suddenly beamed, reached for a pen, then wrote: "Your ever-loving wife, Sally."

Parade

## One Better

The newly rich woman was trying to make an impression: "I clean my diamonds with ammonia, my rubies with wine, my emeralds with brandy, and my sapphires with fresh milk."

"I don't clean mine," said the quiet woman sitting next to her. "When mine get dirty, I just throw them away."

The Public Speaker's Treasure Chest

## Kentucky Style

One night a young Kentucky mountaineer was standing guard at an Army post when an officer nearly seven feet tall approached.

"Halt," challenged the Kentuckian. "Who goes there?"

"Major Whate," the officer replied.

"Advance and be recognized."

The major approached. The sentry stood at port arms. Suddenly the major's huge arm lashed out and jerked the rifle from the soldier.

"You're a devil of a soldier," the major barked. "Here you are—rendered completely helpless."

"Ah don't know about that," the young mountaineer retorted, and the major found himself looking down the barrel of a .38 revolver which had mysteriously appeared from the soldier's shirt. "All ah kin say, major, is that you'd better hand over that rifle. It ain't loaded—but this pistol is."

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# How MARILYN WON HIS LETTER

HERE, MARILYN, YOU REALLY CINCHED THE CHAMPIONSHIP FOR SOUTH HIGH.



BOB BARTON NEVER SEEMS TO MISS. WON'T IT BE AWFUL IF HE'S OUT OF THE BIG GAME?

WHAT COULD POSSIBLY KEEP BOB FROM PLAYING?



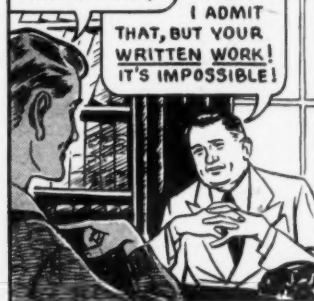
MY WRITTEN WORK ... IT'S TERRIBLE.

TELL HIM TO GIVE YOU JUST TWO MORE WEEKS. I'LL THINK OF SOMETHING.



BUT MY RECITATIONS ARE ALL RIGHT, AREN'T THEY?

Y-E-S I ADMIT THAT, BUT YOUR WRITTEN WORK! IT'S IMPOSSIBLE!

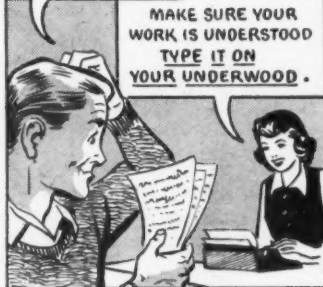


YOUR WRITTEN WORK. WHY OF COURSE. WHY DIDN'T I THINK OF THAT. COME OVER TONIGHT. I BELIEVE I HAVE THE ANSWER.

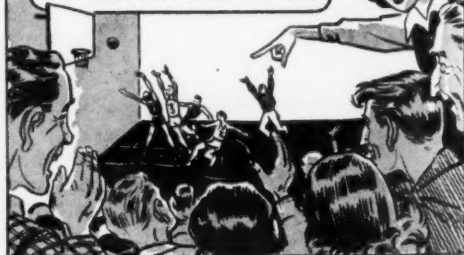


JEEPERS, MARILYN, I CAN'T EVEN READ MY OWN WRITING.

MAKE SURE YOUR WORK IS UNDERSTOOD TYPE IT ON YOUR UNDERWOOD.



THERE'S THE WHISTLE! WE WON! RAY FOR BOB BARTON ... AND THE UNDERWOOD PORTABLE.



WHEN DAD FOUND OUT WHAT A BIG DIFFERENCE AN UNDERWOOD CHAMPION PORTABLE MADE IN MY GRADES, HE GAVE ME ONE. SAYS IT'LL HELP ME ALL MY LIFE.



Isn't there a tip for you in Bob's experience? Facts show that it helps a lot to turn in neatly typed homework and classroom papers.

Ask your dad for a portable. And to get all the features you need, including Dual Touch Tuning, tell him to be sure it's an Underwood Champion.

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Souths

# Seeing England with Tish

Two American Teachers Rent a Car and Go Everywhere

*"Tis fine to see the Old World, and travel up and down  
Among the famous palaces and cities of renown."*

SO VAN DYKE sang, and so we two teachers of English found it.

After an eight days' trip of leisurely lounging on deck we landed at Plymouth where we hired a car for a two weeks' tour of rural England. We debated between Old Ironsides and Tish for her name finally selecting Tish. She never murmured so long as we furnished her petrol at 35 cents a gallon.

Mill after mile we drove between English lanes with green hedgerows about ten feet high. Originally cow-paths, probably, they twist and turn—no telegraph poles, no sign posts, no white fences, no hot-dog stands marred the scenery.

Best of all were the tiny old villages. In most of these the streets were very narrow, with no sidewalks; the houses of white or yellow plaster with thatched roofs, each tiny dooryard a riot of colorful flowers. We had to watch traffic carefully. Horses, cows, sheep, ducks, bicycles, pedestrians rambled about at large.

## To King Arthur's Castle

To reach King Arthur's Tintagel we traveled many miles out of our way. We came upon a craggy western coast, on whose summit, attained by hundreds of wooden steps, stand the ruins of King Arthur's Castle. Far be-

low surged the ocean. Two other sites connected with Arthur lured us: one is his Round Table which, detached from the pedestal, hangs on the wall of the great hall at Winchester; the other the ruins of Glastonbury, reputed to be the original Isle of Avalon from which the waters have since receded.

With village life behind us, we turned citywards to London. A series of inquiries, a dodge down narrow alleyways and we were in Samuel Johnson's home—yes, even in the very little attic where he wrought so zealously the English Dictionary. Hard by was the Cheshire Cheese, his favorite inn, its floor well sanded, its meat pie doubtless as tasty as when Johnson and his Boswell put in their order.

Not far away, on Doughty Street, we wandered through the house where Dickens lived the first years of his life.

## The Sky Seems Porous

Before we settled down for ten weeks at Cambridge we traveled to Edinburgh, cleanest, most delightful of cities. With it as starting point, we set forth to tour Scott's country and the famous Trossacks. The day we toured the Scottish Lake country it rained, of course. One becomes used to rain in England—even in Scotland; the sky seems actually porous.

Between Loch Lomond and Loch Katrine we rode overland by trolley, the coachmen clad in scarlet coats driving their teams of four along the narrowest of roads. Swaying perilously on a rear step rode the coach boy, whose duty it was to apply the brakes.

Then came the famous town of Cambridge, alma mater of many illustrious Englishmen. One morning we took a boat and paddled our way slowly between its green banks. Our course took us under Cambridge's eight stone bridges, each mirrored in the stream.

Nor shall we soon forget the vesper service at Kings College Chapel, for we have the vivid memory of "that dim religious light" described by Milton,



In Winchester they saw the Round Table. King Arthur avoided protocol issues. A round table has no head.

the glory of stained glass "storied windows richly light"; the choir boys in scarlet cassocks, and the impressive service. Candles are the only means of illumination. England does not change her customs readily.

## We Take to Bicycles

With Grantchester home of Rupert Brooks, only a few miles away, we rented bicycles and pedalled off. All week we had dodged hundreds of bicycles; now others had to dodge. The bicycles were old, decrepit steeds, rusty and rattly, but they went—and so did we. After a glorious ride we came upon the old vicarage with its lovely rear garden.

And now just a bit about the English Lake District, so closely associated with Wordsworth, Coleridge, Southey. We made our headquarters in Grasmere, home of William and Dorothy Wordsworth, so we could wander at will through Dove Cottage, the little church, or the cemetery where they are buried. Luck was with us, for we arrived there just in time to witness the famous rush-bearing ceremony in honor of St. Dunstan. The village children all bring offerings made of rushes arranged in fantastic shapes, and march behind the village band to the church to strew rushes upon the floor and attend a religious ceremony.

The entire trip, including passage on one-class boats, the Pennland and Lapland, \$70 rental for the car, excellent accommodations, two weeks of lectures at Cambridge, gratuities, numerous gifts, and three days in Paris and vicinity, cost approximately \$900. By the end of the summer, we could say with Van Dyke:

*"Oh, it's home again and home again, America for me!"*

Write about Your Vacation. There's still time to submit your manuscript for one of Scholastic Teacher's nine 1948-49 \$25 Travel Story Awards. 1,000 words. Deadline Feb. 1, 1949.



By MABEL I. HAUP

Southside High School, Elmira, N. Y.

## Is This The Right Career for YOU?

"My new career in life insurance selling has brought me a high income and many personal satisfactions," says Fred Hardy of Montgomery, Alabama. "I can face the future with confidence now, and it makes me happy to know that my work is guaranteeing the financial security of many families and individuals."



Prior to joining The Mutual Life, Mr. Hardy spent 12 years in agricultural work. Though he was successful in his profession, he felt that another field of endeavor might offer him larger earnings and an opportunity to make full use of his abilities.

So, in April of 1943, he left his established career, and became a Mutual Life Field Underwriter. That decision to change careers took courage, but it has paid Mr. Hardy handsomely.

Perhaps the field of life insurance selling is the right career for you. This may be your opportunity to make better use of your abilities. To predetermine your chances for success in this profitable field, simply spend 30 minutes—in your own home—taking the Mutual Life Aptitude Test. If you qualify, our nearest manager will explain the excellent *on-the-job* training course we offer a man to help him become established. And your contract under the famous Mutual Lifetime Compensation Plan provides liberal commissions, service fees and a comfortable retirement income.

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## SOUND ADVICE

By William J. Temple  
Speech Department, Brooklyn College

### The Separate Loudspeaker

PRACTICALLY all soundfilm projectors have their loudspeakers mounted in separate cases. The reason is obvious. You place the loudspeaker near the screen so that the sound appears to come from its pictured source. But have you ever wondered why so many portable recorders and radio receivers advertise that they are provided with plug-in connections for external loudspeakers? Here are the reasons.

The small loudspeakers built into portable devices fall down on the job in two respects. First, they are incapable of reproducing the natural dynamic range of speech and music without introducing distortion. And, second, they are incapable of reproducing the very low-pitched and the very high-pitched sounds; they reproduce only the middle range. The high-pitched sounds contribute to the clarity and brilliance of speech and music; the low-pitched sounds contribute power and fullness of tone.

The natural dynamic range of the sounds of speech and music is much greater than most people realize. The peak power produced by a full orchestra in a fortissimo passage may be twenty million times as great as the power of a softly played violin. In conversational speech, the "aw" sound (as in "bawl") is more than five hundred times as powerful as the voiceless "th" sound (as in "think"), without allowing for difference in power between stressed

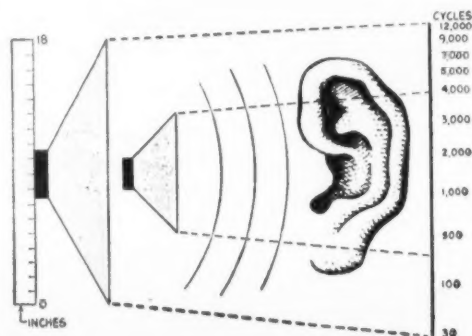
and unstressed syllables, or the difference in power between quiet speech and shouting.

#### Why the Large Speaker

In recording sound on motion-picture film, discs, wires, or tapes, as well as in broadcasting, the natural dynamic range is usually reduced by a half or more in order to avoid distortion, but enough remains to exceed the capabilities of one small loudspeaker. The obvious remedy is to use a larger loudspeaker, or to divide the load between two or more loudspeakers. At NBC a few years ago, I saw two 18-inch loudspeakers being used to reproduce sound effects from a phonograph disc. The dynamic range was great enough so that the actors in the studio reacted normally to the reproduced sound of a locomotive.

Dividing the load gives even greater advantages when it is done in such a way as to give each loudspeaker only the task it can do best. The sounds of low pitch can be separated from those of high pitch by an electrical filter and sent over separate wires to separate loudspeakers. The loudspeaker for low tones only (called a "woofer") must have a large diaphragm or cone and a large horn or baffle (enclosing cabinet). The loudspeaker for high-pitched sounds only (called a "tweeter") has a small diaphragm and a short horn.

(Concluded on page 21-T)

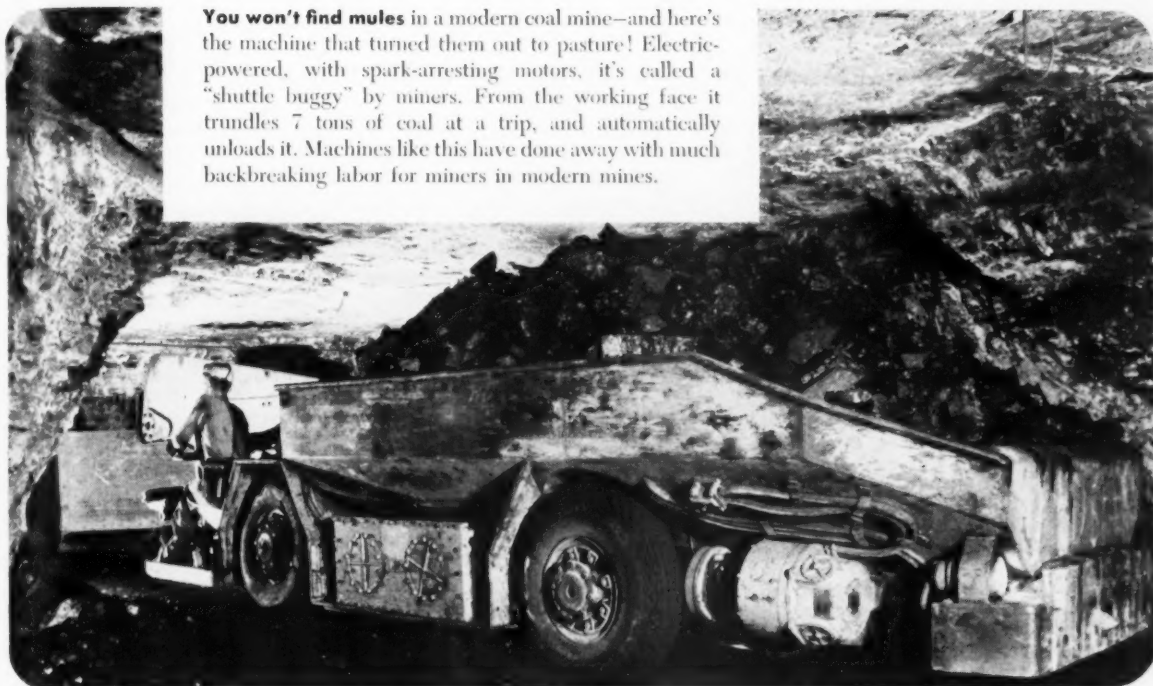


Only the large loudspeaker on a combination of large and small speakers will supply the full range of the human ear



## "BLITZ BUGGY"... for an Underground Army

You won't find mules in a modern coal mine—and here's the machine that turned them out to pasture! Electric-powered, with spark-arresting motors, it's called a "shuttle buggy" by miners. From the working face it trundles 7 tons of coal at a trip, and automatically unloads it. Machines like this have done away with much backbreaking labor for miners in modern mines.



Modern coal mining is "conservation mining"! Even coal dust, which, along with shale and other foreign matter, is separated from coal in modern washing plants, is reclaimed. Dried in special heaters, it's shipped to industry as carbon, or "cooked" and compacted into briquets for dust-free, smokeless home heating. Below are finished briquets on their way to shipping bins.



The picture below, of a housewife in her kitchen, was taken in the heart of a mechanized coal field. Her husband is a miner, which means his wages exceed the average of workers in any other major industry. Though not all U. S. miners live in homes as fine as this one, high wages paid by the coal industry are responsible for more and more homes like this in coal mining areas.



It's worthwhile fun finding out about coal! Locked long in the heart of the earth, it holds many surprises. To help your children learn about them, we've developed a sparkling quiz booklet on coal. Your classes will like it. For free copies, mail the coupon below.

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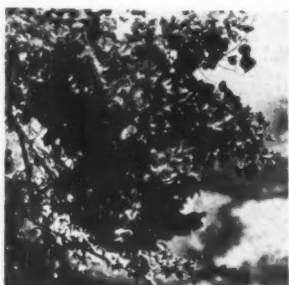
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## NATURAL HISTORY



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for specimen copy.

# Visually Yours

## More and More Filmstrips

**N**O DOUBT about it—filmstrips are fast becoming “white-haired children” in the a-v family. More and more teachers are discovering what handy and flexible tools they can be. If you don't know filmstrips yourself, why not try some of these?

*Atomic Energy—Problems of International Control.* Prod. and dist. Dep't of Public Information, Films and Visual Inf. Div., United Nations, Lake Success, N. Y. silent, b&w. Free to educational groups. Three sections cover formation and tasks of U.N. Atomic Energy Commission, main proposals for international control of atomic energy, and review outline of main disagreement areas. For advanced classes.

*Your United Nations.* Prod. Film Publishers, Inc., with Women's Action Committee for Lasting Peace. (Distribution plans not yet known. Watch for announcements.) A series of five cartoon filmstrips on United Nations and how it concerns the people of United States. Each strip deals with achievements of U.N. member organs.

Etiquette is the subject of five new McGraw-Hill Text-Films. Correlating with the book *Manners Made Easy*, by Mary Beery, the strips illustrate personal behavior that succeeds at home, in school, at work, and in social affairs. The filmstrips are directed at teen-agers and handled in their own terms. For more information, write McGraw-Hill, Text-Film Dep't, 330 W. 42 St., New York 18, N. Y.

*The New York Times* has inaugurated a new type of filmstrip service, called, “Report on the News.” Eight times during the school year the *Times* will issue filmstrips on current, important topics. Each strip will use photographs, maps and charts—35 to 45 frames—and the series is offered on subscription basis; \$12 for the eight filmstrips. Write *New York Times*, Times Square, New York 18, N. Y.

New approaches to problems of child discipline in school and on the playground are evident in nine filmstrips from Simmel-Meservey, Inc., Beverly Hills, Cal.: Sharing, following instructions, keeping grounds neat, handling books, and other questions in children's terms. Black-and-white, silent; \$2.50 each. Designed for use with younger students, you may also find them interesting for teacher, P.T.A., or other adult meetings. Write Simmel-Meservey for full list and information.

## New Center at Notre Dame

Notre Dame is the proud possessor of a new audio-visual department, under the able guidance of Orville Foster. Program for the center includes production as well as use of the whole range of a-v materials. As yet Notre Dame's film library can only “take care of its own,” but eventually it may supply films to Catholic schools throughout the Midwest.

## 101 Films

From its new offices—6 N. Michigan Ave., Chicago 2, Ill.—International Film Bureau Inc. announces *101 Films*, descriptive list of films they handle for sale. Subjects include art, social studies, vocational, English, science, and language films. Copies are free for the asking. Among their most recent releases are *Facts About Film*, designed for projectionists and users of 16 mm. film, and *The Brush in Action*, for aspiring water color artists.

## Choose Among 6000 Films

Slightly off the beaten track is D. D. Livingston, distribution-contact agency for over 6,000 cultural films. The organization has no set catalogue, but if your school, or one of your community groups, wants out-of-the-ordinary films for music, art, dance, etc., write Mr. Livingston, 39 E. 35 St., New York 16, N. Y. Especially fine—and hard to find—are several films on the dance which Livingston has on tap.

*New Catalogues:* From *Teaching Film Custodians, Inc.*, 25 W. 43 St., New York 18, N. Y.; lists and annotates about 450 films in literature, social studies, science, education, health, etc., . . . from *Institutional Cinema Service*, 1560 Broadway, New York 19, N. Y.; westerns, cartoons, religious films, musicals, science, social studies, literature, human relations, and other educational subjects.

## Cheers for New EFLA Cards

EFLA (Educational Film Library)



Photo from McGraw-Hill

Courtesy hint from *Stepping Out*.

Association) Evaluations take a new form this fall. These useful opinion sheets on 16 mm. films will now appear on easy-to-file 3x5 library cards, instead of their traditional 8x11 sheets. For those of you who aren't familiar with EFLA and its works, you can get information from 1600 Broadway, New York 19, N. Y.

### New Pamphlets and Books

Helpful as references are the many pamphlets being put out on all phases of a-v education and use. Here are a few:

*The Audio-Visual Way*. Bulletin No. 22 B, State Department of Education. Tallahassee, Fla. January, 1948. Price unknown. Good general pamphlet with useful definitions and suggestions.

*Handbook for the Audio-Visual Program*. Audio-Visual Instruction Directors. Bloomington, Ind.: Indiana University, 1948. \$1, less for quantity. Useful, just what its title suggests.

*Selected References on Audio-Visual Methods*, 30-page bibliography, has been correlated with Edgar Dale's *Audio-Visual Methods in Teaching*. It's designed to amplify and extend this basic text. \$1 per copy, discount over ten, from Film Research Associates, P. O. Box 205, New York 10, N. Y.

From Ampro Corporation, a 16-page booklet in four colors, *The Amazing Story of 16 mm. Sound Motion Pictures*. Presents simplified, graphic story of how sound motion pictures are produced and projected.

On the subject of printed matter, do you know the DeVry School Service Bulletins? Four brief, useful pamphlets on audio-visual topics—reading time a matter of minutes—by C. R. Crakes, DeVry's educational director. Ask DeVry Corp., 2835 N. Western Ave., Chicago 18.

For a round-up and reviews of recent 16 mm. films, watch for our December issue.—ELIZABETH WADSWORTH

## New Equipment

### Ansley Announces

A complete line of "audio-aids" has been announced by the Arthur Ansley Manufacturing Company, Doylestown, Pa. It includes kindergarten, portable, table, and console models.

All are designed to play regular and "long-playing" records; console model will play 16" transcriptions. Table and console models have dual (woofer-tweeter) speakers. Console model, mounted on large rubber-tired casters for easy moving, can be furnished with AM-FM radio tuner and wire recorder built in.

### New Slide Projectors

A new series of 2½ by 2½ slide projectors featuring convertibility from 150 to 300 watts with optional fan cooling has been announced by Three Dimension Sales Co., 4555 W. Addison St., Chicago 41, Ill. See your local photographic dealer.

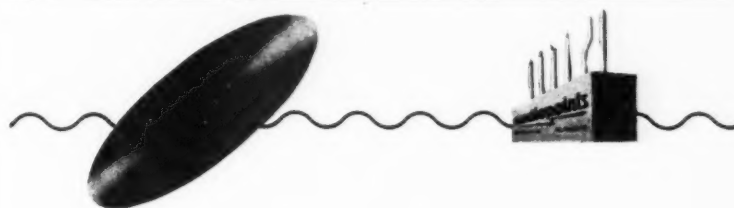
### Hour on Tape

A tape recorder which puts a full hour of uninterrupted recording on a regular half-hour reel of tape is Twin-Trax Magnetape recorder made by Amplifier Corporation of America, 396-

398 Broadway, New York 13, N. Y. It uses only one-half of the width of the tape as it runs in one direction, and the other half as it runs back. Reversal automatic. Threading simplified. You can buy the chassis only (Model 808) for \$89.50; the amplifier for \$149.50; complete table model (Model 810-B) for \$285 without microphone, or Portable models \$335 up.

The Magnetic Recording Club, 30 Broad St., New York 4, N. Y. (dues \$1), publishes a mimeographed periodical called "Sound Tips." Very useful hints on tape recording.

—WILLIAM J. TEMPLE



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These same premium quality AUDIODISCS and AUDIOPOINTS are now being used in hundreds of schools and colleges throughout the country. And they are available at prices within the range of every budget.

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## Textbooks

(Continued from page 3-T)

### The Economy Co.

Encyclopaedia Britannica

Encyclopaedia Americana

Ginn and Co.

*Our Economic World*, Atwood-Pitt

*The World in Literature: Writers in*

*America*, Collette-Cross-Stauffer-Hook

*Daily-Life English, Jr. Series, English*

*Every Day* (New edition), *You and*

*Your English*, Johnson-McGregor-

Gunn

*Social Living, Principles and Problems*

*in Introductory Sociology* (Revised

edition), Landis-Landis

*The Struggle for Civilization*, Vols. I and

II, Smith-Muzzey-Lloyd

*Workbook for World History*, Lloyd

*Manual for World History and Key to*

*Workbook*

### The Gregg Publishing Co.

*Our Business Life* (4th edition), Jones

*The English of Business* (2nd edition),

Hagar-Stewart-Hutchinson

### The Grolier Society, Inc.

E. M. Hale & Co.

Harcourt, Brace and Co.

Harper and Brothers

*Five Broadway Plays*, Gow-Hanlon,

11-12

*Way to Write*, Flesch-Lass, 10-12

*Harper's Workbook in English*, Neu-

mayer-Rutan, Book I-9-10, Book II-

10-11

*Effective Speech* (Revised), Gough-

Rousseau-Cramer-Reeves, 9-12

*Workbook to Accompany America: Its*

*History and People*, 1947, Bowman-

Larson, 11

*Unit Review Outline in American Civil-*

*ization*, Revised by Kepner, 11

U. S. A., Revised by Faulkner-Kepner-

Pitkin, 7-8

### D. C. Heath and Co.

*Practice Book R4, English in Action*

*Series*, J. C. Tressler

*Winning Words*, Christ

*You and Your Family*, Moore-Leahy

*Willowbrook Farm*, Christ

*History of the United States*, Dumond-

Dale-Wesley

*The American Way in Community Life*,

Steinberg-Knowlton

*The Record of Mankind*, Roehm-Buske-

Webster-Wesley

### Henry Holt and Co., Inc.

*Story of Our Land and People*, Moon,

7-8.

### Houghton Mifflin Co.

*The United States in the Making*, Can-

field-Wilder

*Everyday Problems of American Democ-*

*racry*, Greenan

*Calling All Citizens*, Rienow

*This Is America's Story*, Wilder-Ludlum-

Brown

*Plays from Radio*, Lass-McGill-Axelrod

*Perfecting Your Language*, McKee-Strat-

ton-Blossom-Lanphear, 8

### Loyola University Press

*Exercises in English*, 7 and 8

*Power*, Ellard-Gleason

*Le Francais Vivant*, Keeler

### The Macmillan Co.

*Rise of Our Free Nation* (Revised),

McGuire-Portwood

*Geography of the World*, Packard-Over-

ton-Wood

### The Manual Arts Press

McCormick-Mathers Publishing Co.

McGraw-Hill Book Co.

*The Earth and Its Resources* (2nd Edi-

tion), Finch-Trewartha

*Sprouting Your Wings*, Guild

### Charles E. Merrill Co., Inc.

*The British Isles*, Grenzow, 6

*The Netherlands and Belgium*, Wolfe, 6

*France*, Grenzow, 6

*Germany*, Feuchter, 6

*Italy*, Hall, 6

*Australia and New Zealand*, Reid, 6

*The East Indies*, Burton, 6

*China*, Badley, 6

*India*, Badley, 6

*Japan*, Feuchter, 6

*Latin America and Its Future*, Cray

*Why Taxes?*, Krug-Harnack

*Conservation of Natural Resources*,

Rhync-Lory

*Housing*, Troelstrup

### Newson & Co.

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Robert, 6

### Row, Peterson & Co.

*Building Better English*, John, 3 vols.,

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*Building Better English* 12, DeBoer, 12

### William H. Sadlier, Inc.

Benj. H. Sanborn & Co.

Science Research Associates

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*Basic Reading Skills for High School*

*Use*, Gray-Horsman-Monroe

*Moby Dick*, Brown, 7-12

### Silver Burdett Co.

The L. W. Singer Co., Inc.

South-Western Publishing Co.

The Steck Co.

The United Educators, Inc.

University of Chicago Press

The University Publishing Co.

*Flag Over Sitka*, Kinsella

*Liberty's Island*, Kinsella

### D. Van Nostrand Co., Inc.

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*Spelling Goals for High School*

*My America*, 7-8

### The John C. Winston Co.

World Book Co.

*Background of World Affairs* (Revised)

## INVITATION TO A PARTY

If you plan to attend the Nov. 25-27 conventions of

The National Council of Social Studies

or

The National Council of Teachers of English

at Chicago, Illinois,

and you are a subscriber to one of the Scholastic family of magazines in classroom quantities, you are cordially invited to a party, including a Thanksgiving buffet supper on Thanksgiving Day, November 27, previous to the evening sessions. The place will be announced at the respective hotels.

### SOCIAL STUDIES COUNCIL

Palmer House, Chicago

5:30—7:30 P. M.

### ENGLISH COUNCIL

Hotel Stevens, Chicago

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## Natural History Special Offer

One of the most attractive magazines we see is *Natural History* issued by a real authority on that subject, the American Museum of Natural History. Their editor called to tell us about a special offer to schools—five issues for \$1.25. Quite a reduction since the regular rate for ten issues is \$5.

More than 500 high schools (all members of Institute of Student Opinion) have accepted *Scholastic Magazine's* invitation to conduct a special survey on student health and nutrition habits.

## Travel Tips

If travel is educational why should our Government penalize travelers with the transportation tax? U. S. encourages the travel of the printed word by second class postage rates. It discourages travel of people. Now is a good time to tell your Representatives and Senators to repeal the transportation tax.

★

You can help the Marshall Plan succeed. It's easy. Buy a ticket to Europe next summer. Sir Stafford Cripps, Chancellor of the Exchequer, says: "Last year our dollar income from American tourists alone totaled \$37,000,000. Travel will, indeed, help to furnish the means for closing the gap in Europe's balance of payments."

*Memo to Cripps and Hoffman: Why don't you provide more transportation to Europe? Why not revive the tourist class ships that took so many thousands to Europe in the 20's?*

★

What will the devaluation of the peso do for and to tourists in Mexico? Guillermo Hawley, National Railways of Mexico, sends us this answer:

"Thus far, all hotels have held the line on prices, which means that housing costs are about a third less for the tourist at current exchange rates. Food in restaurants also seems to be staying the same, although prices may have to rise slightly.

"The National Railways has announced it is holding the line on prices thus far, which means your transportation costs inside Mexico are very reasonable. All in all, you'll be spending a fourth to a third less on a vacation in Mexico than before the devaluation."

★

Air fares seem to be coming down. Capital Air Lines put in a new coach service between Chicago and New York at a fare slightly below train coach fare. Pan American World Airways announces a "coach" service to Puerto Rico—\$75 one way. "Coach" seems to mean no free meals, a few extra seats. American Air Lines asked CAB permission to cut trans-Atlantic round trip fare to \$410. Canadian Pacific Air Lines have started flights from Vancouver to the Orient and "down under" to Australia and New Zealand.

★

Scholastic Teacher has joined the National Association of Travel Officials. News and information from NATO will improve our service to readers.

★

Did you know that you can now bring back purchases from Canada up to \$400 duty free? If you stay for 12 days, that is. This is an increase of \$300.

★

We learn Italy plans to abolish visas for American tourists. The Benelux countries (Belgium, Netherlands, Luxembourg) now have a common visa plan.

★

From the French National Railroads you can obtain two new folders, "Railroads in France" and "On the Roads of France," the latter covering rail-coach tours.



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## The World Book's New Edition

The **WORLD BOOK** edited by J. Morris Jones. Chicago, The Quarrie Corporation, 1947. 19 volumes. Illustrations, maps. \$102.

Fortunate are the teachers and pupils who will be able to turn to the new nineteen volume edition of the **WORLD BOOK ENCYCLOPEDIA**. The favorite, well known features of this reference work are retained, its simple alphabetical arrangement and its generous illustrations. Many of the improvements reflect editorial concern for the young users of an encyclopedia as well as for the teachers.

Relatively simple introductory paragraphs of many articles progress to more difficult details. The content and style of the first part of most of the articles is geared to the level of the elementary school child. The remainder of the article expands the subject for a fuller understanding by older pupils and by adult users. Interest in the articles on geographic topics gains through the use of contrast. This is especially true of the articles about the various states.

A sturdy binding and the single letter for each volume are two of the good features retained in the new edition. Among the improvements in format is the use of heavier black type for the subject headings so that topics can be easily located. Correct pronunciation is indicated through the capitalization of the accented syllable and the form selected for topical headings is according to popular usage.

The present day emphasis on visual aids is evident throughout this encyclopedia with its hundreds of illustrations many of which are in color, notably the 16 plates on *Birds*. Illustrations clarify explanations of how things work or how things are made. The page of illustrations on *machine tools* allows a comparative study of the various types of tools with a diagram of each and a brief explanatory sentence. The diagram on *aluminum* traces its manufacture from raw ore through every step to the finished product. Excellent charts are often used where pictorial representation would be more vivid than words as for instance in the article on *rivers* a

chart shows how rivers have influenced man in relation to power, communication, transportation, and industry. An illustration of scales showing thirty men on one side and one rhinoceros on the other will aid the child to comprehend the weight of an enormous animal. Maps accompany the articles on all the leading countries, states, territories and provinces and are in color.

Further help for pupils and teachers is offered at the end of the articles through suggestions to related topics. Among these topics there are many references to recent biographies which is one of the strong features of the **WORLD BOOK 1947 Edition**. Another new feature is the division of book lists into those for "younger readers" and for "older readers."

The classified study guide to 44 important subject areas should prove a stimulating aid to the teacher.

For quick reference as well as for more detailed study the **WORLD BOOK** is an indispensable tool in the modern school or library and would add immeasurably to the value of the home library.

—ALICE LOUISE LE FEVRE  
Western Mich. College of Ed

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## Sound Advice

(Concluded from page 14-T)

Elaborate two-way speaker systems consisting of woofers and tweeters have been used in professional installations such as theatres for years. They are usually very bulky and very expensive. But such a system is not beyond the reach of school and home users of soundfilms, records, and radio receivers. It will be too cumbersome to carry under your arm, but if you cannot always use it in the same spot it can be mounted on large casters and rolled easily from room to room. It can be assembled by your serviceman or in your school shop from relatively inexpensive components.

Required: a 12-inch or 15-inch loudspeaker (General Electric, Jensen, Cinaudagraph, RCA, Western Electric or other) as a woofer, a University dual tweeter with its own electrical filter and a "bass-reflex" cabinet (Jensen, Terminal, or home-made) to enclose them.

Such a duplex speaker system of my own has given great pleasure and satisfaction even after hearing Klipsch, Western Electric, Altec Lansing, RCA, and other woofer-tweeter systems at prices which keep them beyond the reach of most schools and individuals.

Next best, in my opinion, are the loudspeakers which combine high-frequency and low-frequency elements, such as the "coaxial" speakers of Jensen and Cinaudagraph, the "dia-cone" of Altec Lansing, and the spiral "tru-sonic" of Stevens. Several of these manufacturers also make single 12-inch and 15-inch speakers especially designed for "extended range" or "high fidelity" response. (The General Electric 12-inch 1201 loudspeaker was preferred by listeners to the 12-inch coaxials of Jensen and Cinaudagraph in one set of tests recently published.) Any of these must be mounted in a large enclosure for good bass response.

Altec Lansing Corp., 250 W. 57th St., New York 19, N. Y., will send you on request a reprint of a technical paper on "Portable and Semi-portable Loudspeaker Systems for Reproducing 16 mm. Sound on Film."

The components mentioned above are available from many dealers, including those who sell by mail at "net" (not "list") prices. Some of these are:

Allied Radio, 833 W. Jackson Blvd., Chicago 7, Ill.

Burstein-Applebee, 1012-14 McGee St., Kansas City 6, Mo.

Concord Radio, 901 W. Jackson Blvd., Chicago 7, Ill.

Lafayette Radio, 100 Sixth Ave., New York 13, N. Y.

Terminal Radio, 85 Cortlandt St., New York 7, N. Y.

# H. S. Radio Workshop

**T**HE SECOND annual "Voice of Democracy" contest offers opportunities you will want to consider. Local, state, and national awards (scholarships) will go to high school students for the best five-minute broadcast scripts on "I Speak for Democracy." For details see your local radio station manager or write to The "Voice of Democracy" Committee, 1771 N Street, N.W., Washington 6, D. C. Sponsors: Broadcasters and Radio Manufacturers in cooperation with U. S. Junior Chamber of Commerce and U. S. Office of Education.

Take 13 top-notch short stories of "human dignity" in our best magazines; adapt them for radio. Seems like a good idea. The Institute for Democratic Education did. Like all IDE transcriptions they are free to stations. Tie in with a student listening plan; you won't be disappointed. New York City's school station WNYE will present 30 weeks of IDE programs. Many can be borrowed for school use from audio-visual libraries.

From Ola Hiller, Pontiac, Mich. radio director, comes the latest request for permission to use *Scholastic Magazines* as source for a school news program. We said "Yes, compliments of Scholastic."

Fifty cents will bring you the new *NBC Digest* for a whole year. Contains choice bits from speeches and scripts. Excellent for class perusal and discussion. Write to *NBC Digest*, Room 732, 30 Rockefeller Plaza, New York, N. Y.

Have you tuned the new *Invitation to Learning* on CBS? Each considers a famous person through his autobiography. In November you can hear George Santayana (7th), Gandhi (14th), Sir William Osler (21st), John Morley (27th).

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- ☐ Booklet on Electronic Memory Wire Recorder.

# Why Teach? Jason's Answer

IF YOU feel a little blue about teaching go to see *Apartment for Peggy*. You will laugh and you will be proud. Jason (William Holden) returns from war resolved to be a teacher. How Peggy (Jeanne Crain), his wife, and Prof. Barnes (Edmund Gwenn) save him for teaching supplies the plot.

We think you'll like Jason's testament of faith printed below. Incidentally, this picture marks the first matter-of-fact treatment of two topics Hollywood has hitherto skirted around: suicide and pregnancy.

PROF. BARNES: Where are you all going? What's your goal? Why have you come to the university?

JASON: I came because—er—well—I wanted to be a teacher.

PEGGY: You don't have to say it as if you were learning to be a dope peddler!

JASON: Well—after a while you get a little self-conscious about it—there are a lot of people who think you become a teacher because you're not smart enough to do anything else.

PEGGY: Only the people who are not smart enough to become teachers!

BARNES: I'm curious—when did you first decide to teach?

JASON: Well—I was floating around the Pacific one day and I kept asking myself how I could wind up six thousand miles from home hanging onto a hunk of a lifeboat. And I sort of figured it was like Tinkers to Evers to Chance. From ignorance to suspicion, from suspicion to fear, from fear to hate and from hate to destruction—but it all starts with ignorance. So—right there I promised a flock of seagulls that if I ever got out of that spot I'd do what I could to make people a little more understanding.

BARNES: Personally, I think that's a rather lofty ambition.

JASON: Yeah, but when I read that we, as a nation, spend over twice as much on liquor as we do on education—well—I begin to wonder...

BARNES: And wondering is very important. I've always felt that if college does nothing more than make a person ask "why" it's served its purpose. It helps to develop an inquiring mind and that in turn sometimes leads to a few answers.

PEGGY: And the only answer is do what you think is best the best you can. When I shuffle off to Buffalo if I can honestly say I did the best I could, I'll be satisfied.

Also information on \_\_\_\_\_

Name \_\_\_\_\_ Position \_\_\_\_\_

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November, 1948

# TOOLS for TEACHERS

MAKE YOUR TEACHING EASIER, MORE EFFECTIVE WITH THESE HELPFUL MATERIALS FOR COMING FEATURES.

## U. S. Territories and Possessions

December 8 in *World Week*

**PAMPHLETS:** *Skyways of the Pacific*, American Institute of Pacific Relations, 1 E. 54th St., New York 22, 25c.

**ARTICLES:** "Independence, With Strings," *Nation*, July 24, '48 (Philippines). "Should Statehood Be Granted to Hawaii and Alaska?" *Congressional Digest*, Nov. '47. "Why the Navy Needs Aspirin," *Harper's*, Aug. '47 (Micronesia).

**FILMS:** *The Philippine Republic*, March of Time, 369 Lexington Ave., New York 17, 16 min. sound. (The Philippines under U. S. rule and today.) *Puerto Rico*, Prod. and dist. Encyclopedia Britannica Films, sound, b&w, 15 min. Rent or sale. *Alaska: The Story of a Frontier*, Prod. 20th Century-Fox, 22 min. sound, b&w. Sale from Films Inc., 330 W. 42d St., New York 18. *People of Hawaii*, Prod. and dist. Encyclopedia Britannica Films, 11 min. sound. *Life in the South Seas*, United World Films, 30 Rockefeller Center, New York 20. Sale or rent. (Samoa.)

**FILMSTRIPS:** *Puerto Rico and Minor U. S. Possessions*, Prod. and dist. Stillfilm Inc., 8443 Melrose Ave., Hollywood 46, Cal. *Alaska*, Prod. Curriculum Films Inc., color, 31 frames. Sale from Jam Handy Organization, 2900 E. Grand Blvd., Detroit 11, Mich.

## Conservation

December 1 in *Senior Scholastic* and *World Week*

**FILMS:** The Soil Conservation Service of the Department of Agriculture has just released (through Castle Films, 445 Park Ave., New York 22, N. Y.) an important series of films on soil conservation. Sound, b&w, from 6 to 10 minutes. Sale. Write to SCS for supplementary guide and kit of materials.

*The River*, Prod. Farm Security Administration, Dist. Museum of Modern Art Film Library, 11 W. 53d St., New York 19, N. Y. Sound, b&w, 30 min. rent. Pare Lorentz' famous documentary on the Mississippi River basin. Panoramic story of agricultural and industrial expansion which exploited and ruined the basin and of efforts to control floods by reforestation and the TVA. One of America's film masterpieces, this is very useful for discussion.

*Valley of the Tennessee*, Prod. for OWI Overseas Branch, Dist. Museum of Modern Art Film Library (see above). Sound, b&w, 30 min., rent. Film on TVA made for distribution abroad. Shows change in agricultural methods brought about through flood control, with particular reference to the people affected.

*Arteries of Life; Birth of the Soil; Seeds of Destruction; This Vital Earth*. (Four films, The Living Earth series.) Prod. Conservation Foundation, N. Y. Zoological Society, Dist. Encyclopedia Britannica Films, Inc., Wilmette, Ill. Sound, color, 10 minutes each, rent or sale. Recently released films on soil and soil conservation. Available separately or in a group.

*Heritage We Guard*, Prod. Soil Conservation Service, USDA, Dist. Castle Films, Sound, b&w, 30 min., sale. (Available from film libraries.) Soil and wild life—how they were damaged during our westward expansion, why they are important, and what restoration work is carried on.

*Natural Resources of the Pacific Coast*, Prod. and dist.

Coronet Instructional Films, Coronet Bldg., Chicago 1, Ill. Sound, b&w, or color, 10 min., rent or sale. Shows abundance of Pacific Coast resources, pointing the necessity for conservation.

*Conservation Road: The Story of Our Natural Resources*, Prod. 20th Century-Fox, Dist. Films, Incorporated, 330 W. 42 St., New York 18, N. Y. Sound, b&w, 22 min., sale. How conservation, once practiced by few people, has become the concern of all people dealing with our natural resources—soil, minerals, petroleum, lumber, fish, etc.

Two free catalogues from the Department of Agriculture list government films on conservation: *Motion Pictures of the United States Department of Agriculture*, from Motion Picture Service, Office of Information, U. S. Dept. of Ag., Washington 25, D. C., and *Forest Service Films Available on Loan for Educational Purposes*, from Forest Service at the same address.

**FILMSTRIPS:** *Facts About Our Forests*, Prod. and dist. Society for Visual Education, 100 E. Ohio St., Chicago 11, Ill. Silent, b&w, sale, with manuals.

*Forests of the United States*, Prod. and dist. American Council on Education, 744 Jackson Place, Washington, D. C. Silent, b&w, 48 frames, sale, with lecture notes. Survey of forests and their uses, past and present. Stresses conservation need. Excellent material.

*Irrigation*, Prod. and dist. American Council on Education (see above). Silent, b&w, 41 frames, sale, with lecture notes. Irrigation needs in the Great Plains; also methods.

*Soil Conservation*, Prod. and dist. American Council on Education (see above). Silent, b&w, 51 frames, sale, with lecture notes. Need for and methods of conservation.

**RECORDINGS:** From Federal Radio Education Committee, U. S. Office of Education, Washington 25, D. C., come in two series of recorded programs available on free loan. Programs come on 16-inch, 33 1/3 rpm. discs, two programs per disc.

*Life for Wildlife*. (Twelve 15-minute programs.) Prod. U. S. Dept. of the Interior. Programs show relationship between wildlife and our economic and cultural needs, emphasizing need for conservation.

*This Land We Defend*. (Ten 15-minute dramatizations.) Prod. Soil Conservation Service, USDA.

(Next week: Written materials on same subject.)

## Pribilof Islands

December 1 in *Junior Scholastic*

**PAMPHLETS:** Write to Fish and Wildlife Bureau, Dept. of the Interior, Merchandise Mart, 222 North Bank Drive, Chicago 54, Illinois.

**ARTICLES:** "We Put Tags on Seals," *Saturday Evening Post*, March 20, 1948.

**BOOKS:** *Sea Cats*, by Alice Desmond (fiction), \$2, (Macmillan, '44). *Hunting of the Silver Fleece*, by F. Martin, \$4 (Greenberg, '46). *Bridge to Russia*, by Murray Morgan, \$3 (Dutton, '47).

**FILMS:** *Passage to the Pribilofs*, prod. and dist. by Hardcastle Films, 818 Olive St., St. Louis, Mo. Sound, color, 10 minutes. Sale, with teachers' guide. Water trip from Seattle to Pribilofs, with overview of life there, emphasizing the Alaska fur seal. *Return of the Vanishing Herd*, prod. and dist. by Hardcastle Films (address given above). Sound, color, 10 minutes. Sale, with guide. More detailed study of Alaska fur seal than in above film.





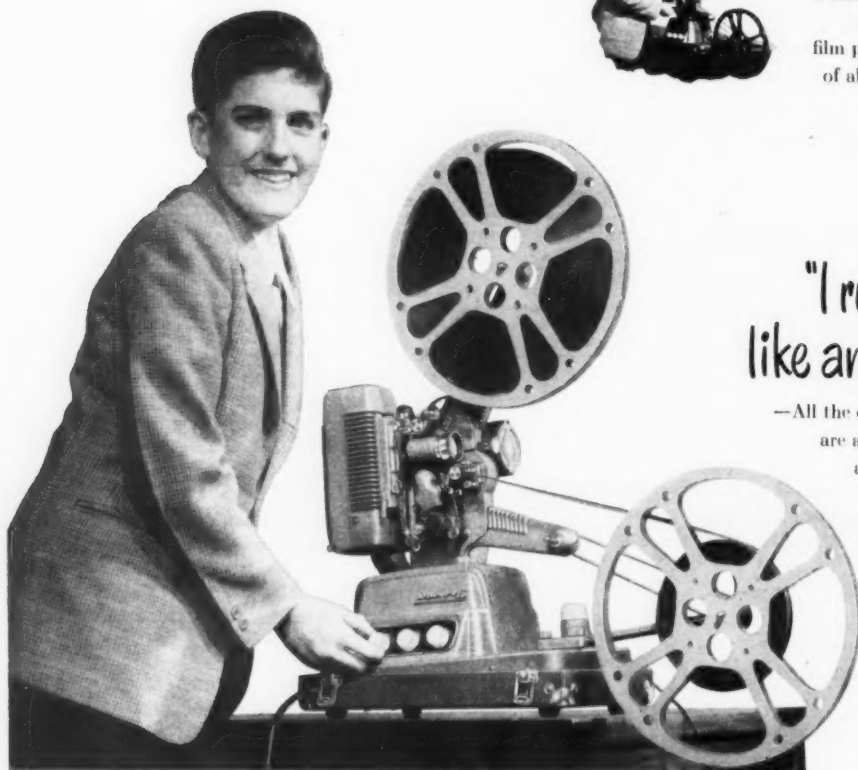
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REVERE CAMERA COMPANY, CHICAGO 16



**"So simple, I entrust my students to operate our Revere Sound Projector"**

"With my students handling the operation of our Revere, it leaves me free for the advisory aspects of sound movies. Too, it encourages a greater feeling of student participation, increasing the interest and educational value of our audio-visual program."

More and more schools, churches and business organizations prefer Revere Sound Projectors for their portability and operating ease. They are selecting Revere, too, because of its rich "theatre-tone" and brilliance . . . its precision-built, dependable quality. And at Revere's low price, they can buy several projectors instead of one—thus extending the scope of their audio-visual activities.

**Revere 16**  
16MM SOUND PROJECTOR

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